



A REAL MONSTER MAGAZINE
ENTERS ITS 22ND YEAR

SCARY MONSTERS

MAGAZINE™



JACK PIERCE

FRANKENDESIGNER!



7 25274 81314 8

24



Issue #1
August 1961



Issue #2
October 1961



Issue #3
January 1962



Issue #4
April 1962



Issue #5
June 1962



Issue #6
August 1962



Issue #7
October 1962



Issue #8
December 1962



Special Edition #1
Summer 1963



Monarch Paperback
June 1961



GIANT SCARE-SIZED No. 1
Spring 2012



SPAWN OF HELL

SCARY MONSTERS MAGAZINE™



Contents of SCARY 85!

JACK PIERCE FRANKENDESIGNER cover by Scary Terry Beatty.....001/132	
REPTILICUS/REPTISAURUS GALLERY.....002	
Dear SCARY MONSTERS MAGAZINE.....004	
SCARY MONSTERS on the Stands!.....005	
DR. GUSTAV NIEMANN'S CHALK NOTES by Mark C. Glassy, Ph.D.....007	
THE COSMIC DRIVE-IN A New Year of Scare! by Robert Freese.....013	
Spine-Tingling SCARY ART by Rick "Spine" Mountfort exploring the Frankenstein Monster.....016	
WHEN THE HAMMER FELL! The good and not-so-good era of Hammer Horror by Jerry "Scientist-film" Boyd from the Void.....019	
To Love A Vampire 10. Through Other Eyes by Bob Stätzer.....027	
CHARLTON COMICS GIVES YOU MORE...MONSTERS! Part 3: REPTILICUS/REPTISAURUS! by Mike Bogue.....030	
Meeting Julie Adams: The Creature from the Black Lagoon had Good Taste! by Dave Fuentes.....044	
MONSTER BASH 2012: The Last BASH In Butler by David Hawk and Michael Ramsey.....048	
KALIU KORNER LET'S GET RIGHT TO IT! by Mike Bogue.....054	
DR. GANGRENE'S MAD MUMBLINGS CREDIT WHERE CREDIT IS DUE: JACK PIERCE, FRANKENDESIGNER.....057	
Mazza's SCARY STILLS.....066	
Banners loomed LARGE! by Kent R. Daluga.....069	
HELL-RAISIN' IN THE SUN: The Making of the HIDEOUS SUN DEMON As told to Stephen Daly.....071	
CAN YOU DIG IT? SCARY MONSTERS gets the dirt on Horror Host, Ormon Grimsby by Dan Johnson.....077	
CALLING THE GARRADINES April, 1981 Interview by Jack Gourlay.....081	
A SCARY Childhood in the Bronx Installment #6: "Tom Corbett": The Saga Continues by Dennis P. Mitchell.....085	
SCARE-NEWS 85 by Dr. Johnny Scareshock.....093	
M.T. GRAVES CLASSICS by G.G. Faircloth and Billy Small.....098	
SCARY SECRET PHOTO???.....099	
Scare-reviews by David Elijah Nahmod.....100	
SCARY DVD HEADLINE GRUES by Ron Adams.....104	
SUPPORT OUR SCARY ADVERTISERS!.....108	
MONSTER BASH GOES TO MARS.....131	

PUBLISHER & EDITOR IN CHIEF DENNIS J. DRUKTENIS
ASSOCIATE EDITOR SUSAN M. DRUKTENIS
MONSTER MAGAZINE MASCOT SAM SCARE
ARTISTS THIS ISSUE SCARY TERRY BEATTY, G.G. FAIRCLOTH, RICK "SPINE" MOUNTFORT
COMPUTER GRAPHICS ART DIRECTOR DYLAN JAMES DRUKTENIS
WRITERS THIS ISSUE RON ADAMS, MIKE BOGUE, JERRY BOYD, STEPHEN DALY, KENT R. DALUGA, ROBERT FREESE, DAVE FUENTES, DR. GANGRENE, MARK C. GLASSY PH.D., JACK GOURLAY, DAVID HAWK, DAN JOHNSON, DENNIS P. MITCHELL, DAVID ELIJAH NAHMOD, MICHAEL RAMSEY, JOHN SKERCHOCK, BILLY SMALL, BOB STATZER

Made in Scarewood, U.S.A.
A Real Monster Magazine!
Facebook.com/scarymonstersmag

SCARY 85! THE SCARES CONTINUE IN 2013!

The Scares Continue in 2013! But I hope they are not real ones and the new year brings only Scares of the fun variety to all of us!

As I write this our **SCARY Website** is shutdown as I didn't renew the annual hosting plan with my long-time provider. There were several months on and off of malware and virus problems that took hours and hours of talking or waiting to talk to someone to get resolved that were our providers problem and not ours during the course of last year. It was time to make a change! Thanks go to our webmonster Jim Fetters who got everything running again time and time again. So, don't worry that **SCARY MONSTERS** is no more because we currently don't have an active website. We still live and plan on having a new and more user friendly scare-site soon.

I have a lot of other **SCARE-NEWS** to reveal this new year besides the website but will wait to unveil the news in our next issue which will be our **2013 YEARBOOK, MONSTER MEMORIES #21**. Our facebook.com/scarymonstersmag site is still up for those of you who need computer scares and some of this **SCARE-NEWS** will be revealed over the upcoming weeks. A lot of our new mail order items were posted after their arrival to facebook although it didn't generate any sales, members were able to see the items in full color and know they were available.

For the first time since our Spring issue I was able to keep this issue at its budgeted size of 128 pages although I had more articles I wanted to feature in this issue as well as lots more ads but I resisted the urge to add more pages. Just remember even though something isn't advertised in this issue that was advertised earlier in the year it doesn't mean we don't still have it in stock. Just email me at Scaremail@aol.com to check.

Also make this new year, the year you get involved in your *Real Monster Magazine* by sending in your Scaremail, **MONSTER MEMORIES**, drawings, photos, articles and everything else. **SCARY MONSTERS MAGAZINE** enters its 22nd year right here and the best issue so far is right here! *That is*, until our next issue comes out.

Thanks once again for joining us in these pulpy pages! Now, forget about the real world scares and take some time out to enjoy **SCARY 85!**

THANKS as always for your SCARY Support!

SD

SCARY MONSTERS MAGAZINE is published quarterly by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl., Highwood, IL 60040. This is **SCARY 85!** dated January 2013 and Printed in the U.S.A. **SCARY MONSTERS MAGAZINE** is **TM** and **©2013** by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** All Rights Reserved. Photos used in this magazine are believed to be in the public domain and are used for a nostalgic, historical look at Scary Monsters. Those photos not in the public domain are **©2013** by their respective owners. Sorry but we can't be responsible for unsolicited, photos, art, articles or other material and cannot return unless sufficient postage is included. It is suggested that any work be discussed with the publisher before submission. This magazine is dedicated to you and we encourage letters! All letters become the property of the magazine and may be published in whole or part and will be considered intended for publication. **SCARY, Desiring Vampire Memsid, Sam Scare** and related characters and their distinctive likenesses are **TM** and **©2013** by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** Please support our Scary Advertisers! **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** cannot be held responsible for our advertisers right to sell their products or services, that responsibility is left up to each individual advertiser. **BUY something SCARY TODAY and SUBSCRIBE!** We need your orders to survive and keep the **SCARES** coming! **THANKS!** Make this the year you send in your **MONSTER MEMORIES!**

003 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Dear SCARY MONSTERS MAGAZINE,

Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

Facebook: [facebook.com/scarymonstersmag](https://www.facebook.com/scarymonstersmag)

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Hello Dennis,

SCARY MONSTERS #84 has just arrived and as usual it's *Scaretastic!* The HORROR HOST HALL OF FAME brought back wonderful memories. My brother and I watched Stella the "Hostess with the Mostess" on SATURDAY NIGHT DEAD. It started at 1 a.m. to 3 a.m. Sometimes my little brother would fall asleep but at 12:55 a.m. I'd wake him up and we'd make our usual late night monster snack of cheese sandwiches and chips. One of my favorite SND episodes was the showing of CAMERA-SUPER MONSTER.

Those were the good old days. My Saturday nights are still just as good since now there are two horror hosted shows to watch. SVEGOOLIE on ME-TV and WOLFGANG MAC'S CHILLER DRIVE-IN on Retro-TV. It can't get any better than that!

This time the SCARY SECRET PHOTO??? looks to be

Universal's Master Make-up Monster Creator...Mr. Jack P. Pierce. Well, it's about that time again for some cheese sandwiches and chips. Thanks for the MONSTER MEMORIES! THOMAS J. ELISH JR. Perkasie, PA

Hi Dennis,

I just received my first subscription copy of SCARY MONSTERS! It is the best! From a Great Fan, Dwayne

Dear Scary Guys,

Happy 21st Anniversary! Man, those SCARY issues just keep coming and "The Scary Nation" really appreciates it. The latest issue (#84) is a real beauty, and with all those extra pages I know I'll be reading it for a while.

THANK-YOU!

KEN MONEGAR Milwaukee, WI

Dennis,

It was great to see you and your son at MONSTER BASH—it is far and away the most fun convention of the year. The posters I bought from you were a terrific find! (Original CREEPY and EERIE Warren posters. —D.D.)

Issue #84 was outstanding—WHITE ZOMBIE has always been a favorite of mine—it's the perfect movie to watch on Halloween. I really like the color inside covers of comics—

most I haven't seen for decades! Keep those coming. Nice article by Kevin Slick about the BASH. Friday's concert was the highlight of the entire weekend for me—fantastic. The SCARY SECRET PHOTO looks to be the great makeup artist Jack Pierce.

JEFF COX Haddam, CT

Hi Dennis,

Thanks for the KONGA-Sized 21st Anniversary Issue!



SCARY 85! THE SCARES CONTINUE IN 2013!

004 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

I loved the KONGA comic book covers on the front and back inside covers. Dylan you have a gift my friend! That drawing of SAM SCARE For President is cool! How about bringing Sam Scare back in a regular comic strip with all his Scary Pals? Here's my vote for Dylan to be the artist! Anyway thanks for the great monster mag.

Your friend,
JOHN CASTIGLIA Harrisburg, PA

Dear Dennis,

Thanks for SCARY MONSTERS #84, and Happy 21st Anniversary!

I saw KONGA in 1961 at the Fox Oakland Theater in Oakland, California, where I grew up. I would've been 10 years old. Although it wasn't as dynamic as KING KONG, which I was amazed by since seeing it on TV about two years before, KONGA was King enough for the big screen thrill to me. Plus, I had a mini-crush on Claire Gordon. Thanks for another SCARY retrospective.

THANKS!

KEEP UP THE SCARY WORK!

LEWIS MAGGIORA Cambridge, IL

Hi Scary Monster Gang—

I would dig one of those Sam Scare for President stickers. I've enclosed an SASE for same.

Keep up the great work and thanks for giving us a candidate we can get behind.

Keep America Strong...Read SCARY MONSTERS MAGAZINE!

Thanks!

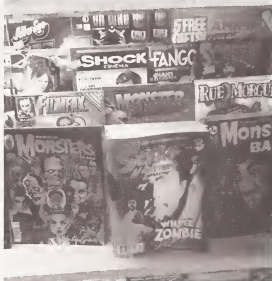
WILL EMERO II Westland, MI

(Hi Will, Thanks for your Scary Support! At this point in the production of SCARY 85 I don't know if Sam Scare, Zacherley or one of those other Scary Guys won the election but before the completion of this SCARY issue we will. —D.D.)

I've been reading SCARY MONSTERS for a year or two now, picking it up at the BOOKS-A-MILLION in Muncie, Indiana (the ONLY non-college bookstore in Muncie), and I really love it.

Anyway the point of this letter is this: many articles in your magazine focus on horrors hosts from the past. I didn't have a lot of experience with them when I was growing up in the 60s and 70s in Miami, but there were horror shows. West Palm Beach's channel 12 (which we could barely pickup in Miami) had a great show on Saturday nights at 11:30 called "CREATURE FEATURES." It had no host, but did have a great opening, with a logo made up of puffy 70s letters and one or two of them had a monster in their places. A spooky voice would say, "Creature Features! Scary movies for Saturday night. Creature Features!" I saw some great films there, including THE MANEATER OF HYDRA and THE GIANT CLAW. Miami's independent channel 23 had a show called "THE PURPLE GROTTO." I don't RECALL it having a host, but there apparently was a host in Miami at one point called M.T. Graves (I have no memory of him, myself), and he may have been connected with the show. I recall seeing Mario Bava's BLACK SABBATH on it, and it scared the Count Chocula out of me. I call my "man cave" "The Purple Grotto"

SCARY MONSTERS on the Stands!



Dear Dennis,

Here is a picture of SCARY MONSTERS #84 on the stands. Directly above it you will see the 2012 MONSTER MEMORIES issue as well. And I must say it was a thrill to see the 2012 MONSTER MEMORIES on the stands there as well, which included my article!

The photo was taken at STEVE'S SUNDRY BOOKS & MAGAZINES in Tulsa, Oklahoma. STEVE's is one of the oldest bookstores in the Tulsa area. It has been in business since 1947, serving Tulsa readers for 65 years!

STEVE'S SUNDRY BOOKS & MAGAZINES always carries a wide selection of monster magazines. Including SCARY MONSTERS!

Best wishes, and keep up the great Scary Work!

TIMOTHY WALTERS Muskogee, OK

Scary Thanks to Timothy Walters and STEVE'S SUNDRY BOOKS & MAGAZINES in Tulsa! Please continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!

Thanks! —D.J.D.

in its memory. Also, Miami's independent channel 6 had a number of horror shows, but I don't recall their names. One of them was hosted by the very straight-laced, but good humored Arnie Warren. I saw most of my horror movies on channel 6, including most of the Universal flicks (I specifically recall seeing THE CREATURE FROM THE BLACK LAGOON). They also played a lot of syndicated Sci-Fi, like VOYAGE TO THE BOTTOM OF THE SEA and STAR TREK.

I am hoping that you've run an article on Miami horror shows/hosts and can point me to that back issue. If not, maybe one of your readers or writers will have some knowledge they can share. Keep up the good work, guys!

Frighteningly yours, CURTISS HAMMOCK

Dennis,

I absolutely loved the latest issue of **SCARY MONSTERS** #84. I am a long time reader and often spend many an hour under a dim light 'round midnight reading every spooky page. One article in particular sparked my curiosity, the one titled *"The Notebooks of FRANKENSTEIN"* by Mark Glassy. To try and make heads or tails out of any continuity of the Universal Monster films is frustrating to say the least. Past events were omitted or re-arranged to fit the needs of the most current film at the time, but one thing does remain as Mr. Glassy meticulously explains...in one form or another...Dr. Frankenstein's Notebook. In his article, he ends the book's journey at **HOUSE OF FRANKENSTEIN**. The journey does NOT end there!

Curious that, time after time, one discredits the events of the truly last monster bash **ABBOTT AND COSTELLO MEET FRANKENSTEIN**. All one has to do is watch the film and realize that Frankenstein' Notebook is alive and well in the hands of Dracula, Dr. Sandra Mornay, Joan Raymond and even Dr. Stevens. All have seen, read and at one time or another been in possession of that notebook. Where did the book come from? Did Dracula find it and give it to Dr. Mornay? Did she possess it for a time to help her with *"Those curious operations that so intrigued the European police"*? How it got from Dr. Neimann's lab to Dr. Mornay...the world will never know!

As you can see, the "Secrets of Life and Death by Dr. Frankenstein" is in remarkably good condition, although it does look like someone has been smart enough to put a kind of "dust jacket" around the book (It does look different than in the previous films, maybe it was burned, but only the cover?!?!). And, as far back as **GHOST OF FRANKENSTEIN**, they seem to be Henry's original notes as the entry is identical stating *"Tonight, we shall steal another body!"* Over-sized as before, the pages are very legible and easy for any mad scientist to read and gain knowledge from. One example has Dr. Mornay eagerly passing on the book to the impatient Count, proclaiming... *"Memorize them, operate yourself, if you're in such a hurry!"* In the scene where Insurance Investigator Joan Raymond finds the book in a secretary in Sandra's bedroom, she briefly glances at the first few pages. Does she know what secrets the book contains or is it just another mystery to her? Dr. Stevens certainly does, as in the final scenes of the film, he confronts Dracula with the Notebook in hand, very well aware of its contents and the plans to use it for evil!

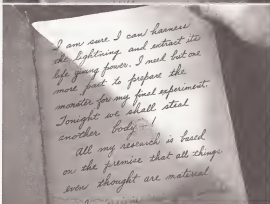
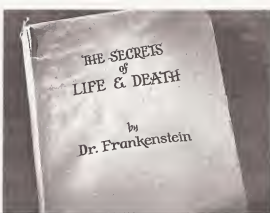
After all the Monsters and evil-doers are destroyed, the notebook remains. So, where is the Notebook today...presumably, still resides in the dusty laboratory of Dr. Lehos at the remote castle in La Mirada, Florida. So, my friends, as you can now see, the book is alive, fodder for some other Mad Scientist or Ghoul to discover its whereabouts and continue on with Dr. Frankenstein's lifelong work, er, curse. The *holy grail of Monsterdom* lies sleeping...waiting for a new life to come! Shhh...don't tell anyone where it is! Well, I've got to run, it's late and the moon is full. When the moon is full I turn into a wolf. ... *"Yeah, you and twenty million other guys!"*

Take Care,

DAN SICALIANO Las Vegas, NV

Hello Dennis, Sam Scare and Co!

SCARY 85! THE SCARES CONTINUE IN 2013!



Just ordered another fabulous package of **SCARY** Back Issues and just when it couldn't possibly get any better, here comes Bela Lugosi/**WHITE ZOMBIE** in all his green glory (cover), 21st Anniversary issue in my mailbox. Happy Halloween!

Continued on Page 098...

006 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

DR. GUSTAV NIEMANN'S CHALK NOTES

Submitted for your approval

by Mark C Glassy, Ph.D.

In a recent article (last issue in *SCARY* 84) we analyzed the notebooks of the Universal Studios' FRANKENSTEIN franchise. This Frankenstein franchise consists of 7 films beginning with the original FRANKENSTEIN (1931), followed by the first sequel, BRIDE OF FRANKENSTEIN (1935), then in order, SON OF FRANKENSTEIN (1939), GHOST OF FRANKENSTEIN (1942), FRANKENSTEIN MEETS THE WOLF MAN (1943), HOUSE OF FRANKENSTEIN (1944), and HOUSE OF DRACULA (1945). (ABBOTT & COSTELLO MEET FRANKENSTEIN (1948) was excluded.)

In the real world notebooks serve as a record of work that not only documents what has been done but can also serve, much the same way as a cookbook does, as a reference to look up previous procedures so they can be readily repeated. You want



to make that perfect pumpkin pie so you look up the recipe in your notes. And, now you want to make that perfect saline huffer solution to keep that heart beating so you go back to your notebook and look up the formula to repeat the steps.

Without doubt the most unusual notebook in the Universal Frankenstein series is that done by Dr. Gustav Neimann (as played by Boris Karloff) from the film, HOUSE OF FRANKENSTEIN. Niemann's notes were not made in a traditional notebook but rather on something totally unique in the Universal FRANKENSTEIN opus. He wrote his notes on his Neustadt Prison walls using chalk.

Chalk

Natural chalk is composed of calcium carbonate (CaCO_3) and is a soft compact calcite mineral. Natural chalk was made from the tiny skeletons of minute plankton in the ancient seas. After the plankton died their skeletons sank to the bottom and ultimately formed chalk covering vast areas of the ocean floor. Most of this chalk came from the Jurassic Period, about 150 million years ago, so it is very old. These plankton skeletons are primarily those of ancient





Dr. Niemann (Boris Karloff) choking the guard to get his chalk!

bivalves, foraminifera, and ostracods, the most dominant being from the genus, Globigerina. Those of us who are old enough to be schooled by teachers using actual blackboards used chalk from Globigerina.

So, lets take a closer look at those notes that Niemann wrote on his prison walls with his chalk. Is what he wrote accurate? Does any of it make sense? What was the purpose of some of the notes: To clarify thinking? To better conceptualize the planned work? To work out theory before practice?

In the opening scene of the film, **HOUSE OF FRANKENSTEIN**, we see the prison cell where Dr. Niemann and his associate, Daniel (played by J. Carroll Naish), are serving their sentence. Even while incarcerated Niemann continues his quest into the scientific unknown. To help him and to educate Daniel, Niemann writes his notes on the walls of his prison using his much coveted chalk. Over time Niemann needed more chalk to continue writing his notes on his prison walls and he was desperate enough that he sacrificed not only his meal, but also the enmity of his prison guard by choking him to get more chalk. Getting that chalk overrode his sense of self-preservation and hunger and became his reason for living. Apparently, upsetting a Neustadt Prison guard was just a minor

annoyance to Niemann, secondary to getting that chalk. Which goes to show how important he placed his note taking, way above his concern for his fellow man or, apparently, his own wellbeing (including Daniel's). After breaking from the choke hold the prison guard's comment of "Try that again and I'll put you in solitary confinement. You would be Frankenstein," seems to have gone unheeded with Niemann suggesting the good doctor has some status at the prison. Not many prisoners can afford such

arrogance towards their guards without fear of punishment. My guess is this was not new behavior by Niemann so he probably behaved like this in the past. Afterall, he has been in prison for 15 years (see below). Therefore, the guard should have been aware of Niemann's notoriety and behavior and should have taken appropriate measures. Also, if Niemann had a habit of misbehaving towards his guards then this only adds to the confusion as to why the good doctor had such spacious cell accommodations and was not in solitary confinement as the guard did threaten.

Opening Scene

In this **HOF** film the opening scene of Niemann and Daniel in their Neustadt Prison cell takes around 1:40 minutes of screen time. All in all not much but what is on those walls is! For such limited exposure quite a lot of energy was spent in getting the set dressers to place all that information on the walls. In the reality of the film the only real purpose of all those chemical structures and reactions is to show that the good Dr.

Niemann is some sort of genius, above all the mundane necessities of life, and his "he knows what he is talking about so you better pay attention" attitude is supreme and commands your attentions. So, what can we learn from taking a closer look at what is really on those walls? Was Niemann a genius or just another wannabe? What we see on those walls is so brief that it may not be worth the effort to take a closer look but we will anyway. After all, this film was made in 1944 and even though many aspects of biomedical science were not well understood at the time the fundamentals of organic chemistry were (organic chemicals are those based on the carbon atom; the majority of our body tissues are made of carbon).

All of this begs the question as to why did Niemann write his particular notes on his prison walls? What was he trying to save, in typical notebook tradition, on those walls? This walls could be erased so easily. Certainly, a disgruntled prison guard could have punished Niemann and simply washed down the walls thereby effectively erasing all that he had done. However, since what he did write on those walls was so fundamental (and some quite humorous) that he should have no problem duplicating them later in a real notebook because he should have this basic information readily stored away in his brain and, if so, then why go to the trouble to write it on the walls in the first place? One possible explanation is Niemann

was teaching Daniel some of the science of what he is trying to accomplish. In addition to the basic organic chemistry structures and formulas on the walls Niemann was also teaching Daniel about his brain transplant procedure. Even so, describing the simple organic chemical reactions and structures is not related to the main task at hand, a brain transplant. Also, some of these notes (chemical structures) are on the front section of the small internal cell occupied by Daniel making it very difficult for him to effectively see further mystifying



their real purpose. It is noted that Daniel is in what seems like a separate more confined cell within the cell/room occupied by Niemann. This makes me wonder what crime(s) did Daniel commit where he was given even more limited space than Niemann. Was Daniel also convicted of taking bodies from graves?

Later in the film when Niemann and Daniel had captured both of their enemies, Herr Ullman ("my trusted old assistant") and Herr Strauss, Niemann states to Strauss, "...testified he saw me take a body from its grave" and then to Ullman, "...testified for the state." In attempting to bargain his release Ullman states that he saved 15,000 Marks and was willing to give it all to Niemann. Niemann then comments, "...a thousand for every year I spent in a stinking slimy dungeon, so we know that Niemann was in prison for 15 years before his escape. With that being said then there could have been literally years of notes on those prison walls, and no doubt, over the years some of it was erased and replaced with new notes, formulas, and procedures. Though purely speculation were all of Niemann's 15 years spent in that same prison cell? If so, then those walls did indeed serve as his notebook with notes and chemical equations a plenty over so many years. How many pieces of chalk had Niemann used over a 15 year period? How many guards were throttled and how many meals were sacrificed in getting his chalk? Also, were any of the notes made by Daniel? He may have been there 15 years too and time to time was allowed to be in the larger cell and certainly could have made some of the notes himself.

Club Med Prison

Niemann has what appears to be the Club Med of Visaria European prisons. It is interesting that his prison cell is large and spacious enough to have lots of wall space. Most prison cells are in the order of 8' x 10' to about 10' x 15' (by U.S. standards; by Visaria standards, to be sure no health and safety inspectors there, I can only assume that prison cells are far more cramped and crowded). Nevertheless, whatever standing Niemann had at the prison he and his assistant Daniel have quite posh quarters since they were the only two inmates we saw in their large roomy cell. Also, a hanging lit lantern is present during this scene so Niemann must have had special privileges in his prison cell to get



A view of Niemann, with his chalk, inside the alcove of his prison cell showing the various chemical structures and equations on the walls and door.

such luxuries (who pays for the lantern's oil?).

From analyzing the opening scene in the **HOUSE OF FRANKENSTEIN** film it appears this prison cell has at least 11 surfaces that bear notes (10 walls including the alcove of the wood cell door plus the back of the cell door itself). Our first view of some of these notes is when Niemann forcefully takes his piece of chalk from the prison guard. Looking into the cell, through the small cell door window, over Niemann's right shoulder, we get glimpse of something written/drawn on the back wall; this is the same wall where his straw bed is located. Unfortunately, we do not get any further view of this image so what was actually drawn/written there is unknown. However, the upper blurry image appears to be a head or brain diagram and below it is what appears to be a chemical structure.

On walls in the alcove just to the left and right of the cell door as you enter the prison cell are a series of chemical structures and reactions that have almost no relevance to Niemann's discussions. Some of these notes signify various buffers consisting of simple carbon dioxide and what it does. Also visible are some chemical equations and various organic chemical structures based on carbon (these chemical equations are so fundamental that it is surprising why Niemann wasted valuable cell wall space with such trivial and inconsequential information) and some of these structures are wrong. An example is shown on the middle of the wall



A view thru the cell door window over Niemann's right shoulder at the art on the back wall.

where a "CH2" should have been a "CH3", similar to the other parts of the structure. On the back of the wood cell door are other chemical equations, some are accurate and some are not. The chemical equation running down the length or the right side of the wood door from top to bottom, " $\text{CH}_3\text{-CH}_2\text{OH}\rightarrow\text{CH}_2\text{CH}(\text{OH})_2$ " is also wrong.

After viewing Niemann inside his prison cell at the closed the camera pans right over a wall towards Daniel's cell and as the camera pans right we see some more or less slightly blurry diagrams, including one of a distillation apparatus, and more chemical equations on the wall. The notes on the wall are apparently supposed to signify some sort of organic carbon reactions but they are mostly wrong and do not make any sense. Furthermore, some of the organic chemical structures drawn are wrong and even for 1944 someone should have gotten them right. On this wall below the diagram the chemical equation, " $(\text{R-CO})_2\text{O}+2\text{NH}_3$ " is wrong, though " $(\text{R-CO})_2\text{O}+\text{H}_2\text{O}$ " does have possibilities.

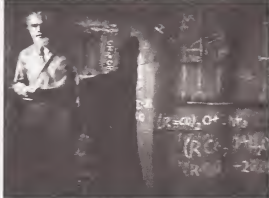
On this wall, between the door and Daniel's cell, as mentioned above, is a drawing of a glassware distillation setup that has a retort sitting on top of a ringstand to support it and this apparatus is seen over a lit(!) Bunsen burner. A retort is used to distill and concentrate solutions so it is not understood why this would be drawn on valuable wall space since it is irrelevant to the primary work at hand. What sort of solutions would Niemann need to distill and why such elaborate drawings to demonstrate this? Was he trying to teach Daniel some more chemistry? Is drawing a lit Bunsen burner really necessary?

Over the curved wall on front of Daniel's prison cell are additional chemical structures so the writing was literally on every surface available. The hexagonal shaped structure (benzene) on the upper right wall to Daniels cell has the six reaction designations of the carbon atoms listed in a counter-clockwise order starting at the top where the atom bromine (BR) is attached.

To add to the confusion the size of the various drawings and chemical structures seem unnecessarily large. As such, much wall space was spent on making these large images. If the largeness was so Daniel could better see them (his eyesight may not be 20/20) then why so large on surfaces he couldn't see such as the front wall of his cell or the inner walls of the door alcove? If Niemann had made smaller images then he could of added a lot more notes to those walls.

The Notes

The centerpiece of Niemann's note taking has to be the brain/dog/electrical setup diagram on the wall opposite the cell occupied by Daniel and located to the left of the cell door. Niemann had drawn a detailed cross-section of a human skull/brain and noted that "this (human) brain, taken from a man, and transplanted into the skull of the dog, would give him the mind of a human being." He went to a lot of trouble to make that diagram that, in and of itself, is reasonably accurate for 1944. Niemann even drew in a generator that will supply the electricity to jump start the brain working. A lot of detail was put in this drawing that was not particularly necessary. Stated simply, this drawing setup was overproduced. And also stating the obvious, a human brain is too large to fit within the skull of a dog, even the largest breeds, so this experiment was doomed from the beginning. As such,



First view of the adjoining wall of Daniel's cell as the camera pans right.



Subsequent pan right towards Daniel's cell showing more of the drawings on the wall.



More of the wall adjoining Daniel's cell showing the detail Niemann put in his wall notes.

contemplating this experiment classifies Dr. Niemann as being in the mad scientist category.

While lecturing Daniel on the planned brain surgery, Niemann commented that Dr. Frankenstein cut the brain stem "here" (which appears to be below the cerebellum area and excluding the spinal cord) whereas he himself would have cut it differently. (In reality, neither one was right.) When Daniel asked Niemann how he knows this, Niemann responded that he learned what he did from his brother, who, it was explained, was an assistant to Dr. Henry Frankenstein. Could this have been Fritz or perhaps a helper of his? It is noted that the new chalk Niemann earlier wrestled from the prison guard does not match up with previous chalk marks. The "old" wall notes appear to be painted on with a wide brush and not the thinner lines made by chalk. By the way, from the drawings it is clear that Niemann is a good artist!

The eye area of both the man and the dog have been drawn over with what appears to be an eye cover patch similar to those worn while sleeping, the purpose of which is unknown. Most likely this is a function of 1944 sensibility standards than any nod to reality. The man and the dog would both be anesthetized for the operation so an eye cover would be unnecessary.

The adjacent profile drawing of the human brain in a skull is standard. The anatomical designations of "A", "B", "C", etc. to designate brain compartments are arbitrary and probably a teaching device for Daniel. Niemann probably learned from his brother, via Dr. Henry Frankenstein, that within the brain are certain sub-anatomical areas important for normal brain physiology and he wanted to demonstrate this to Daniel (Note: SEE the article, **BRAINS, CRANIUMS, AND SKULLS, OH MY!** in issue #81 of **SCARY MONSTERS** for an overview of brain structure and function; order your back issue today. Better yet, order two and give one to a friend!). Nevertheless, the overall brain structure with its haphazard anatomical subdivisions suggest to me that Niemann is not a brain expert.

H₂O = H₂O

Just before the prison walls cave in as a result of the electrical storm raging outside Niemann runs to his straw bed and covers on it as the walls crumble. In this first view of Niemann in this scene there are written on the walls over his bed various chemical and algebra equations. On



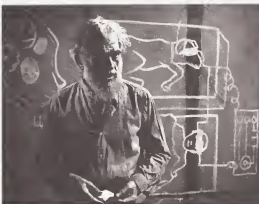
Daniel's cell showing the chemical structures on the outside surface of his cell wall.



View of Niemann walking from the cell door to the wall opposite Daniel's cell. Note the lantern (who pays for the oil?) and the odd long diamond-shaped chemical structure to the right of the lantern.

the wall above the length of the bed that Niemann sleeps on are some interesting equations involving the atom bromine; shown as "BR" in the scene but its real chemical abbreviation is "Br". These chemical equations are gibberish. At room temperature elemental Br is a fuming red-brown liquid and is toxic and corrosive. In nature, bromine is mostly found in a non-toxic salt form, much like sodium and iodine. It is a mystery why bromine was chosen. The most dominant current industrial use of Br is as a fire retardant. In mammals, Br has no essential function. At one time, primarily before World War II, bromides were used as a widely prescribed medical sedative. Currently, bromine is used as an antiepileptic. However, organic molecules with Br atoms attached do have uses in the synthetic drug industry. Also on the same wall above his straw bed are some algebraic equations that do not make sense. On

(Left) View of Niemann talking about taking a man's brain and transplanting it into a dog's skull.

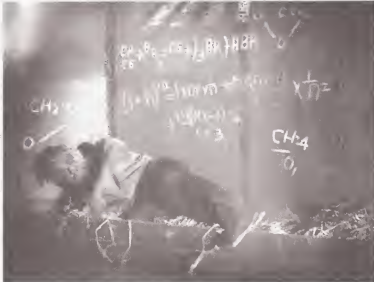


the wall abutting the head area of his straw bed is another organic carbon structure that is wrong.

After seeing some rubble come crashing down in the cell in the above described scenes there is an edit cut away from Niemann showing more cell wall crumbling. Then, we see a quick edit cut back to Niemann which is the second shot of him cowering on his bed. Only this time what are written on the corner walls above his bed are completely changed. Now, we can clearly see the funniest equation in the entire prison cell: " $H_2O = H_2O$ "! Just goes to show how brilliant Niemann really is! (Or was this written by Daniel when he was allowed in the larger room in an attempt to show Niemann his chemical smarts?) Obviously, this scene was filmed at a later time and some set dresser just put whatever came to his non-chemical mind on the wall thinking everyone would be looking at Niemann and the falling debris and paying no close attention to the writings on the wall. The other amusing chemical equation is just below the water one where it is written, $H + Cl = HCl$, which is the chemical abbreviation for hydrochloric acid. Another brilliant piece of chemical insight by the good doctor (or maybe this was Daniel again). If all of this sub-elementary school level chemistry was for Daniel's benefit then no wonder it took 15 years to get him up to the level of understanding that water equals water. Lastly, the notes on the same wall abutting the head area of the straw bed were also changed. This time there is an over simplified (and incorrect) chemical equation using iron atoms (chemical symbol is "Fe").

At the end all of his note taking was for naught since his cell was destroyed by a lightning strike and the walls caved in. The good news is the cave-in gave him his freedom so he could search for the real records of Dr. Frankenstein. Apparently the notes he made on his prison walls were not significant enough because they were not referred to again throughout the rest of the film. Since his prison wall chalk notes were so simple he had no real need to re-write them again and should have had them readily stored in his mind. Once Niemann did find the notebook of Frankenstein then he had no real need of his own notes since those of the good doctor were superior.

So, with a film made in 1944, with seemingly simplistic chalk notes on prison cell walls, we can still enjoy what was written by the set dressers. After all these years this film continues to reveal its many charms. This particular brief opening scene in the prison cell was to set the stage for the rest of the film, which could be subtitled, "a search for the notebook of Dr. Frankenstein, 'Experiments in Life and Death'", and not be an accurate take of real world science. The major plot of the **HOUSE OF FRANKENSTEIN** film is the search for the records



Niemann cowering on his straw bed as the cell walls come crumbling down. On the wall above his bed are the incorrect BR chemical equation, the nonsensical algebra equation, and other odd (and also incorrect) chemical structures.

which included the discovery of the frozen monster and the Wolf Man that subsequently lead Niemann to set up his previous laboratory for the fiery climax. The prison scene was to show that Niemann was indeed a bad man (putting a human brain into a dog's skull classifies him as such) and his escape gave him the freedom and motivation to seek out his enemies and to restart his scientific career.

At your next scary party you can now ask everyone what does Globigerina and Frankenstein have in common? Chalk up another one. Thank you for reading. It's back to the lab for me. Stay healthy and eat right.



After a brief edit cut we see the second shot of Niemann cowering on his straw bed. Only this time the very amusing chemical equation of $H_2O = H_2O$ is clearly seen on the wall over his bed! Also visible are the chemical equations $H + Cl = HCl$ and on the adjacent wall over the bed, $FE_2 + Cl = FE_2Cl$.

THE COSMIC DRIVE-IN

A New Year of Scare!

by Robert Freese

There is an excitement in the air that can mean only one thing, we are bidding farewell to the old year and welcoming in the new. It is our annual "do over," where we try to learn from our past mistakes and make better decisions in the upcoming twelve months. It is a time for celebration, and what better place to celebrate than **THE COSMIC DRIVE-IN**, where the Monsters, Martians and Madmen keep the giant outdoor screen alive; the popcorn is freshly popped, the coffee is piping hot and the midnight fireworks display will ring in the New Year, lighting the night sky in all its explosive glory.

The show starts immediately, with double, triple and all night shock shows to entertain you in this new year of scare!

At the **COLLINS ROAD DRIVE-IN**, the triple terror bill includes **DEVIL'S NIGHTMARE** and the one-two punch of Hemisphere Picture's classic John Ashley potboilers **BEAST OF BLOOD** and **MAD DOCTOR OF BLOOD ISLAND**. The **UA 51 OUTDOOR THEATER** is showing a fistful of Vincent Price in the double horror header **THE ABOMINABLE DR. PHIBES** and **SCREAM AND SCREAM AGAIN**.

HE CAME BACK FROM THE DEAD FOR REVENGE with Nine Diabolical Curses

**...BEES...BATS...BEASTS...
BLOOD...FROGS...HAIL...
LOCUSTS...
DARKNESS...
DEATH!**

THE ABOMINABLE DR. PHIBES
"The most terrifying film you will ever see!"

CAST: VINCENT PRICE • JOSEPH COTTEN • TERRY THOMAS
PLUS CO-HIT (BROWN FIRST)
VINCENT PRICE
CHRISTOPHER LEE
PETER CUSHING
OPEN 7:30 SHOW 8
PROGRAM RATED GP

**THE SHOCK OF IT ALL...Takes you
SCREAM and SCREAM AGAIN**

UA 51 OUTDOOR **THRU SATURDAY**
LATE SHOW **FRI. - SAT.**

"This is Terror! This is Horror!" The ad for the **PHOENIX DRIVE-IN** exclaims for its **BIG 3 SHOW!** The triple avalanche of terror includes Mario Bava's **KILL BABY KILL**, **THE SHE BEAST** (with Barbara Steele) and **THE EMBALMER**. Down at the Nu-View is the double feature **THE BLOOD ROSE** and **THE BODY STEALERS**, which

COLLINS ROAD DRIVE-IN
NOW THEY TALK
Dinosaurs in Car Seats

TERROR NO. 1

They just seemed a pressure...
thought they were just in pain...
by order of the Devil!

DEVIL'S NIGHTMARE

4 HEMISPHERE PICTURES RELEASE
R-13
OPEN 7:30 - SHOW 7:30

TERROR NO. 2

BEAST OF BLOOD

CAST: VINCENT PRICE • JOSEPH COTTEN • TERRY THOMAS
PLUS CO-HIT (BROWN FIRST)
VINCENT PRICE
CHRISTOPHER LEE
PETER CUSHING
OPEN 7:30 SHOW 8
PROGRAM RATED GP

MAD DOCTOR OF BLOOD ISLAND

TORTURE TERROR TORMENT

OPEN 7:30 - SHOW 7:30

SHIVER AND QUAKE WITH KILL BABY KILL

THE SHE BEAST

THIS! THIS! THIS!

BIG 3 SHOW!

PHOENIX DRIVE-IN
NOW! EXCLUSIVE SHOWING!

NU-VIEW DRIVE-IN
DOUBLE HORROR! ★ ALL-COLOR

THE BLOOD ROSE

THE EMBALMER

OPEN 7:30 - SHOW 7:30

concerns aliens snatching paratroopers right out of the sky. (And at \$1.75 per car, you can't go wrong!)

The Pre-Labor Day Midnight Show at the **SUPER 422 DRIVE-IN THEATER** hits the horror notes with not only Bela Lugosi in **VOODOO MAN**, but they are also offering a 3-month pass of free movies for anyone who can guess what "The Thing" in the coffin is. Can you hear it? Can you smell it? Is it breathing? What can it be? (Drop your entry form off in the lobby before midnight August 3rd!)

What better review for the **NIGHT VISITOR** and **THE BIRD WITH THE CRYSTAL PLUMAGE** double feature than the exclamation, "If your flesh doesn't crawl, it's on too tight!" (Now showing at the 22nd St. Drive-in.) Dinosaurs run amok at the **CINEMA PARK** and **FIESTA DRIVE-Ins** as Hammer's **WHEN DINOSAURS RULED THE EARTH** storms across the giant screens along with **THE VALLEY OF GWANGI**.

The **ACRES DRIVE-IN** has monsters on the loose aplenty with their double feature of **THE INCREDIBLE 2 HEADED TRANSPLANT** paired with Godzilla and Friends doing the "Tokyo Stomp" in **DESTROY ALL MONSTERS**. Finally, the **VALLEY DRIVE-IN** presents "4 Bloody Hits on 1 Program! Nothing like this in all the history of horror!" The **BLOOD-A-RAMA** show that will "petrify your plasma". **QUEEN OF BLOOD**, **BLOOD BATH**, **BLOOD OF DRACULA** and **A BUCKET OF BLOOD**, all on one

STARTS
SUNDAY

422 DRIVE-IN THEATRE
SUPER
422

Ends Tonight
"Jewelle Jungle"
Plus "Young & Wild"
Plus "Big Back" "Red"

★ GIANT DUSK TO DAWN SHOW ★

SAW AS THE LAW
OF PRIMITIVE LOVE!
JOE MCCREA - MAYO
**THE TALL
STRANGER**

It's Loaded! ... and the heat's on the BIG SHOTS
of the TV
HUNTER HALL - Bowery Boys
HOT SHOTS

Extra Added—2 More Bonus Hits ... On Same Program!

PREMIER DAY MIDNITE SHOW
SUNDAY AUGUST

**DOUBLE
DOCK
ROCK
and
HORROR
SHOW!**
First Time
Together!

**YOUTH ON
THE LOOSE!**
**Hop Rod
Girl!**

**Giant
First
Run**
Take Her
Candy
to the
BIG SCREEN

MORNING SHOW
FOR THE ROAD
IN
**WOLFGANG
WOODMAN**

ADDED
TO OUR
REGULAR
PROGRAM
Joe McCrea
Virginia Mayo
in
**"The Tall
Stranger"**
Plus
The Bowery
Boys in
**"In The
Money"**
Regular
Prices

"THE THING"
Will be screened in
a special presentation
featuring the original
producer, Gordon Douglas,
and director, John Carpenter

3 Months Free If You Can Run

The Thing!
What Is It?

422 DRIVE-IN THEATRE
SUPER
422

NATIONAL GENERAL THEATRES

**"IF YOUR FLESH
DOESN'T CRAWL,
IT'S ON TOO
TIGHT!"**

**"BONE-CHILLING
AND FEAR-SOME!"**
—Movie Magazine

the night visitor

GATES
OPEN
7:00

PLUS! **"The Bird Crystal Plumeage"**

TODAY AT McLENDON DRIVE-IN THEATRES

GATES OPEN 6:00
SHOW STARTS 7:00

CINEMA PARK
10101 WILSON BLVD. (916) 421-4272

FIESTA
A special screening by McLENDON

Enter an age of
unknown
terrors,
pagan worship
and
virgin
sacrifice...

From the writers of
"Dinosaurs Ruled the Earth"
and "The Valley of Gwangi"

When DinosauRs
ruled the Earth

PLUS
**THE VALLEY OF
GWANGI** ...enter Forbidden
Valley at your
own risk!

VICTORIA VETRI
The original host
of Family Company

glorious, crimson splattered bill.

My thanks to the good folks at NOSTALGIC DRIVE-IN THEATER NEWSPAPER ADS for supplying me with a fresh batch of ads. Check them out on Facebook for thousands of classic ads to all kinds of movies. Also, feel free to contact me with any comments regarding THE COSMIC DRIVE-IN via Facebook or email me directly at robwhodrippedblood@yahoo.com.

When next we converge at THE COSMIC DRIVE-IN, we will start a 3-Part HISTORY OF THE COSMIC DRIVE-IN, wherein I will maybe enlighten you on where the idea for the column came from, my intention for the column, the wonderful woman who supported my endeavor and the possible future of this mystical place. Until then, keep watching the screens!

SCIENCE RUNS AMOK

..to create a
GIANT
with
TWO
HEADS

The Incredible 2 HEADED TRANSPLANT

— PLUS TERROR CONT! —

Is this the
war-cry that
will save
the world...

Starts at Desk

"DESTROY ALL MONSTERS"

© 1999 COLOR RESEARCH & DEVELOPMENT INC.

ACRES

1700 West 4th Street
 172-2268

SEGLER
STARTS TODAY!

Now SHOWING!
AT THE...

COSMIC DRIVE-IN

BLOOD-A-RAMA

INDIGENTS BEYOND BELIEF

**QUEEN
OF BLOOD**

**BLOOD
BATH**

**BLOOD OF
DRACULA**

**'BUCKET
OF BLOOD**

4 Bloody Hits
ON 1 PROGRAM!

NOTHING LIKE THIS
IN ALL THE HISTORY
OF HONORABLE

Valley

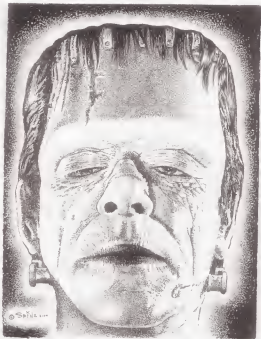
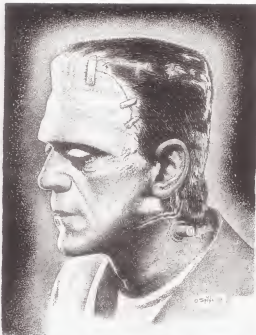
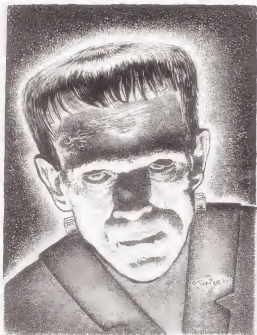
電話: 090-7777-1111
FAX: 090-7777-1112
E-mail: info@nissai.co.jp

Spine-Tingling **SCARY ART**

by Rick "Spine" Mountfort exploring the Frankenstein Monster

(This SCARY ART was supposed to appear in our last issue but also compliments several featured articles in this issue.)







WHEN THE HAMMER FELL!

The good and not-so-good era of Hammer Horror

by Jerry "Scienti-film" Boyd from the Void

All studios have their ups and downs, so the following is not meant to be interpreted as a putdown of Hammer's "down time" of the 1970s, but rather constructive criticism of what was and what might have been.

Like a number of you Monster Kids or is that Scare Kids, I adored (and still adore) the early phase of the British-based horror film headquarters for gothic terror, spellbinding science-fiction, and fantasy.

CURSE OF FRANKENSTEIN (1957), **THE MUMMY**,

FEAR WILL FREEZE YOU WHEN YOU FACE...



PETER CUSHING CHRISTOPHER LEE YVONNE FURNEAUX

THE MUMMY was fang-tastic and one of Hammer's best '50s fear-films!

the lovely Yvonne Monlaux as the female lead, not to mention a wonderful sense of the eerie amid a tension-packed scenario—

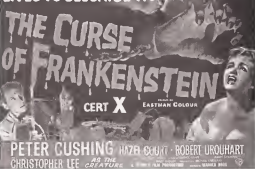


SCARY 85! *The Scares Continue in 2013!*

HORROR OF DRACULA (1958), **KISS OF THE VAMPIRE** (1963), **BRIDES OF DRACULA** (my all-time Hammer favorite!), **EVIL OF FRANKENSTEIN** (1964), **CURSE OF THE WEREWOLF**, and the terribly underrated **HOUND OF THE BASKERVILLES** remain as some of the most treasured films on my DVD and VHS shelves.

Though **BRIDES OF DRACULA** (1960) didn't spotlight Christopher Lee as the undead Count Dracula, the sumptuousness of the photography, outstanding sets, costuming, and acting. Cushing as the perfect Van Helsing, David Peel as the diabolical Baron Meinster, and

NO-ONE WHO SAW IT LIVED TO DESCRIBE IT!



PETER CUSHING HAZEL COURT ROBERT UROUHAART

CHRISTOPHER LEE AS THE CREATURE

HORROR OF DRACULA **ALL NEW!** in Technicolor

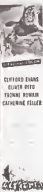


019 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

SCARY MONSTERS RAISES THE DEAD!

THE EVIL OF FRANKENSTEIN

A COLOR



SHERLOCK HOLMES' MOST TERRIFYING ADVENTURE!



well, it was all there!

The studio's middle phase efforts (from the mid-1960s to the decades end) weren't too shabby, either. I used to find **THE REPTILE**, **PLAGUE OF THE ZOMBIES**, and **THE GORGON** a bit plodding and not very scary—less “terrific” than the company’s earlier great stuff, but in repeated viewings they’ve grown on me.

Cushing, Lee, and others who, as supporting actors, frequently/inrequently appeared in those films (Barbara Shelley, Michael Ripper, Andrew Kier, and so on) never phoned in or disappointed in their performances. Directors Terence Fisher, Freddie Francis, and Don Sharp did exceptional work.

The late '60s and early '70s saw good projects come to fruition as well with entries like **DRACULA HAS RISEN FROM THE GRAVE** (1968), **FRANKENSTEIN CREATED WOMAN** (1967), **DRACULA, PRINCE OF DARKNESS** (1966), **ONE MILLION YEARS B.C.** (1966), **TWINS OF EVIL** (1971), and **THE VAMPIRE LOVERS** in '70 (admit it—if you’ve got to be “vampirized”, isn’t it Ingrid Pitt’s character the way you’d want to go?). Of course, that period was not without its controversies. Christopher Lee was vocal about his Transylvanian nobleman’s bad dialogue or lack of dialogue and the storylines got pretty redundant quickly. He had a point there. In **DRACULA, PRINCE OF DARKNESS** (1966), the resurrected vampire just hissed and menaced the unknowing travelers to his dark abode. I didn’t see it until the 1980s and it was somewhat disappointing from that aspect, however, tension-wise, not bad...

TWINS OF EVIL and **THE VAMPIRE LOVERS** proved “Hammer Glamour” could pay big dividends but the studio was already putting too much emphasis on topless actresses instead of engrossing storylines. That kind of emphasis could only take a studio so far. Raquel Welsh as a cavewoman was stunning in her lion-skin bikini a million years ago, but again...you can only do that once or twice before fans start demanding better films or begin looking for them elsewhere.

As the studio moved further into the early '70s, things got rough. Peter Cushing, always magnificent as hero or heel, just wasn’t given much superior Baron Frankenstein material to work with as time went on. **THE HORROR OF FRANKENSTEIN** (1970) and **FRANKENTIN AND THE MONSTER FROM HELL** (1974) were critically lambasted or just plain repulsive in their overall execution. Though the formulaic plots had served Hammer nicely from the late '50s through most of the '60s (after all, the English had Drac and Frank pretty much to themselves then), the deviousness of the Baron or the uniqueness of the monsters-du-jour had pretty much petered out (no pun intended).

In Count Dracula’s neck of the woods (that pun was *intended*!), things weren’t much better. The ever-wonderful Lee grew even more intolerant of the lack of characterization bestowed upon his character and was honest to the press about his misgivings. I actually liked **SCARS OF DRACULA** (1970) but like most imagi-movie fans, **DRACULA A.D.** 1972 and (hoooh, boy!) the woeful **THE SATANIC RITES OF DRACULA** (1974) were especially painful to experience—especially if you remembered how beautifully realized

HORROR OF DRACULA and **BRIDES OF DRACULA** had been done in years past. To be fair, **DRACULA A.D.** 1972 had a decent idea—moving Dracula into the present day—it just wasn’t done properly. Can you imagine a





HORROR OF DRACULA's greatness was never equaled at Hammer.

cameo with Ringo Starr, Mick Jagger, or Rod Stewart with their fans hovering outside a record store on Carnaby Street? As the rocker was hoping to leave (without being ripped to pieces), he'd look out on the street, only to mysteriously find the throng of young women following Dracula as they left, overwhelmed by his hypnotic influence. Sure, that moment would be played for humor's sake, but why not? It has more imagination than some of the things Hammer did back then! But even if that doesn't grab you, it was evident that Hammer *did* need more imaginative scripting. The studio regulars did fine acting and the budgets were there.

After **THE MUMMY** (1959), that "Egyptian wing" of Hammer Studios wasn't much to jump for joy over and werewolves on celluloid weren't a priority (unfortunately) after the financial letdown of **CURSE OF THE WEREWOLF** in 1961 (another fear-flick I'm fond of).

What the head honchos at Hammer needed were fresh new franchises. Nudity, again, had made them a little lazy (along with U.S. filmmakers to be fair, and Americans added lots of gore, gratuitous violence, and profanity to their exploitation thrillers in the 1970s), but even enticing lovelies like Stephanie Beacham (**AND NOW THE SCREAMING STARTS, DRACULA A.D.** 1972), Caroline Munro (**CAPT. KRONOS—VAMPIRE HUNTER**), Yutte Stensgaard (**LUST FOR A VAMPIRE**, 1971), and Valerie Leon (**BLOOD FROM THE MUMMY'S TOMB**, 1971), clothed or unclothed, couldn't make up for less attractive cinematography, uninspired writing, and poor direction.

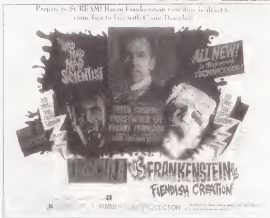
In addition, Hammer attempts to groom Michael Raven

(**LUST FOR A VAMPIRE**) as a new Lee and Ralph Bates (**THE HORROR OF FRANKENSTEIN**) as a new Cushing failed.

And here's where my (humbly offered) constructive criticism comes in. Yes, hindsight is 20/20 vision, as the wise man said, and it's easy for a lot of us Monster Kids to look back and see what Universal, AIP, Amicus, and Hammer might've done to keep their scary films top-notch, but...these are some observations for projects I'd have liked to see Hammer try out for size.

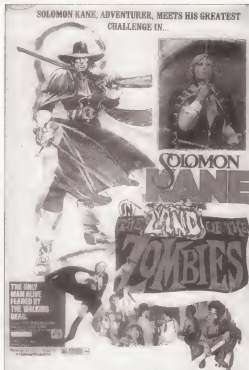
SCARY COMICS ADAPTATIONS AND TRENDY ADDITIONS!!

Superheroes, their support groups, and their supervillains are ALL THE RAGE NOWADAYS, so it's too bad the head men at Hammer didn't look at American comic books and perhaps merge THEIR Christopher Lee vehicles with Marvel Comics' **TOMB OF DRACULA**. Writer Marv Wolfman proved that life still existed in the old Transylvanian nobleman (Nobel?!?!—What am I saying?!) through his incredible



It's a team-up time as Cushing, Lee, and Kiwi Kingston meeting for mayhem (and battling each other) in the 1972 release—**DRACULA VS. FRANKENSTEIN'S FIENDISH CREATION**.

story arcs and that '70s title became one of the best of the decade. Blade, the vampire slayer, was one of the break-out characters from that series. Had Blade been incorporated as an ONGOING hero-nemesis to Dracula (as he'd been used in the comics), it might've given the series a new excitement.



Using images from CAPT. KRONOS and SUGAR HILL, here's what a SOLOMON KANE in the LAND OF THE ZOMBIES mini-poster might've looked like in 1974.

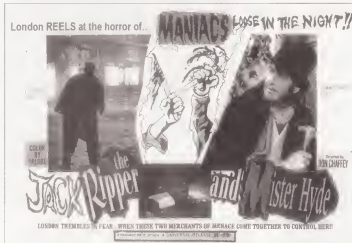


CLASH OF THE SUPERNATURAL CREATURES would've brought back Oliver Reed to his werewolf roots in another battle of the monster's feature. I see this one coming out from Hammer in '71 or so.

Cushing, as the obligatory Van Helsing descendant, didn't have to be left behind, either. The comic had a wheelchair-bound descendant of Jonathan Harker. I can see Cushing or Herbert Lom in that role easily. Other supporting roles included the beautiful vampire slayer, Rachel Van Helsing, "another descendant" of the book's characters, among others. With a soap-opera cast (somewhat akin to DARK SHADOWS), the new era of Dracula films might've taken wing (Another pun, right? Yes!) and done well for Hammer and its U.S. backers/distributors.

Add to that, the so-called "blaxploitation films" of the '70s added a lot of badly needed cash to U.S. studios. The movies were mostly of the crime genre, really, and black filmgoers went for them in a big way.

BLACULA, the African vampire, played nicely by the late William Marshall, was a hit in the black horror category. BLACULA (1972) was popular enough with film fans (and even the Count Dracula Society) to spawn a sequel.



How about Herbert Lom and Christopher Lee in a menacing flick (1973) directed by Don Chaffey, who did JASON AND THE ARGONAUTS, called JACK THE RIPPER AND MR. HYDE? Girls. WATCH OUT!

Taking a note from the success of black U.S. films, the character of Blade, as played by either Calvin Lockhart (**THE BEAST MUST DIE**), Don Mitchell (TV's **IRONSIDE**), Bernie Casey (**DR. BLACK AND MR. HYDE, THE MARTIAN CHRONICLES**), or martial-arts star Jim Kelly (**ENTER THE DRAGON**) may have been a nice crossover entry for Hammer among black audiences, as well.

Yes, we know the martial arts trend made it into a Dracula film—**THE SEVEN BROTHERS MEET DRACULA** (1974)—but it wasn't a good idea.

And before anyone in Scary Land says, "Yeah, but comics weren't looked at **SERIOUSLY** for horror film fare back then!"—don't forget that one of Amicus Films' biggest smashes was their production of EC Comics' **TALES FROM THE CRYPT** (1972). Eventually, **BLADE** got his **OWN** feature film in '97 and its success started up interest in comic magazine-based characters again. The movie garnered decent profits and began two sequels.

PULP FICTIONS!!

CAPTAIN KRONOS—VAMPIRE HUNTER (1974) was a noble effort to start up another Hammer franchise in the '70s. However, this one-and-only feature came without a charismatic male lead and the necessary atmosphere needed (can you picture Mario Bava directing this?) to make it a hit and setup sequels.

For a vampire film, Kronos spends a lot of time tracking and even fighting them during the day (!!) in unimpressive battle scenes. Moreover, he suffers from the same lack of characterization that had plagued Dracula.

Pulp character Solomon Kane (from Conan the Barbarian creator Robert E. Howard) would have been a "natural" in the Old Europe settings where superstition of scary witches, warlocks, demons, werewolves, and vampires held sway. Kane traveled the world in his Marvel Comics adventures, taking on voodoo masters and their zombies, ghouls, as well as vampires. Hammer Films executives could've taken either Kane's pulp tales or gone to Marvel (again) for comic story adaptations.

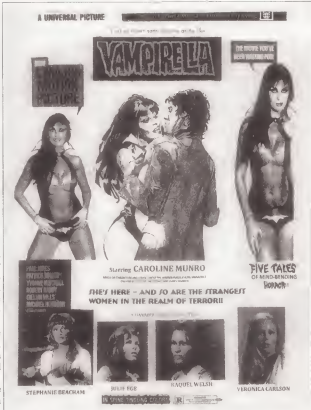
Just for fun, can you picture him doing battle with Oliver Reed as a **WEREWOLF** or battling the minions of **VAMPIRE CIRCUS**?

The pulp stories were already done, however, and all Hammer had to do was get the film rights and begin the movie mayhem with its own magic. Hammer might've had a mighty franchise in **SOLOMON KANE** or **CAPTAIN KRONOS** if executed properly.

MORE HAMMER GLAMOUR!!

Ingrid Pitt was beyond lovely as the alluring vampire in **THE VAMPIRE LOVERS**. It was too bad Hammer didn't take it all the way and **GO BACK TO THE MONSTER COMICS** yet again (I'm really mining the comics connection, right?) by casting her as Vampirella from Warren Magazines! Ingrid, as Vampi, could've introduced four-five short filmed stories to really put forth those magnificent British beauties—Stephanie Beacham, Caroline Munro, Yutte

A UNIVERSAL PICTURE



If **VAMPIRELLA** had come out in 1974 or thereabouts and had concentrated on bewitching anthology tales of seductive-inducing queens, there's the possibility for it being a big hit for Hammer! Here's my poster for Caroline Munro's star turn, aided by other studio lovelies.

Stenggaard (okay, she's from Denmark), among others in tales where the ladies are the monsters in tension-filled tales with twist-endings. Why do the guys always get to menace the gals? In this feature, the girls turn out to be the more dangerous of sexes—and sometimes slightly disrobed, also, as the Warren staffers wrote and drew them occasionally. I see box-office **GOLD** in that.

Again, this could've led to a franchise. Amicus was doing well with horror anthologies like **THE HOUSE THAT DRIPPED BLOOD** (1970) and **TALES FROM CRYPT**. Hammer could've done likewise...with **VAMPIRELLA**—the motion picture.

As we all know, a **VAMPIRELLA** fear-flick with Barbara Leigh was banded by Hammer and Warren in the late 1970s but unfortunately, the once-successful filmmakers weren't doing so well by that time and only a few stills and pre-production notes and plans (and personnel) are around today to explain what might have been. More on the delectable Ms. Pitt coming up...

WHATEVER HAPPENED TO COUNTESS DRACULA?

I really wanted **COUNTESS DRACULA** (1971) to be a good horror film. I really did. I remember getting the scary news (from either **THE MONSTER TIMES** or **FAMOUS MONSTERS**, I forget which) when the title was announced. I was glad to hear it! The legendary account of the evil noblewoman who sought to perpetuate her youthful beauty with baths in the blood of young maidens was a much-anticipated event in the early '70s. However, it came up short. Ingrid Pitt was a good choice as the lead, but she and her castle attendants needed the thoroughly evil delineations of Sir Hugh Baskerville (David Oxley) in the superior **HOUND OF THE BASKERVILLES**.

COUNTESS DRACULA needed better directing. True suspense and scares were lacking. I was dismayed that the earlier flourishes of Hammer's better directors was sadly

lacking in the new directors they'd hired. It was a shame Mario Bava wasn't lured to England to do work for Hammer. We Monster Kids know he was preparing his



own movie malevolence with **BARON BLOOD**, **LISA AND THE DEVIL** (both good terror films), and other scary projects in the 1970s, but a big opportunity was missed on this one.

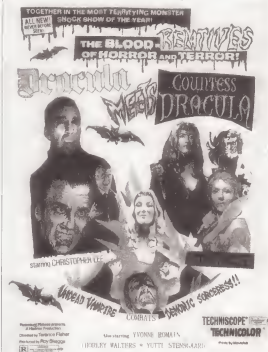
If played broadly (no joke this time), **COUNTESS DRACULA** could've "survived" to appear in sequels where her sinister machinations could've gone down through the decades and centuries! She could've even met Count Dracula (Lee) at some point in some film!

CROSSOVERS AND MORE SCARY CROSSOVERS!

When Universal Studios ran out of solid ideas to keep their Frankenstein series going, they wisely crossed the paths of Big Frankie and Larry Talbot, the tragic Wolfman, in my '40s favorite—**FRANKENSTEIN MEETS THE WOLFMAN**. THAT FILM was more of a sequel to **THE WOLFMAN** (1941) than **GHOST OF FRANKENSTEIN** (1942) but the Monster kept the excitement going! And both storylines from the earlier films were tied together splendidly. It was a big hit for Universal and helped to keep their monstrous delights on wartime audiences' minds. The sensation that followed led



This is a pic of Pitt from **THE VAMPIRE LOVERS**, but what if she'd been the sultry **VAMPIRELLA** for Hammer (in '73 or so) and introduced sinister stories of her weird women friends? It's fun to speculate!



COUNTESS DRACULA, given magic powers through her evil schemes over the centuries, would've made a formidable antagonist for Christopher Lee's sinister Count! **COUNT DRACULA MEETS COUNTESS DRACULA** is a fear-film that may have brought in lots of theatergoers in 1975.

directly to **HOUSE OF FRANKENSTEIN**, **HOUSE OF DRACULA**, and to **ABBOTT AND COSTELLO MEET FRANKENSTEIN**, as well. Putting ALL or most of the studio's top monsters along with variations on the hunchback (two new ones for the **HOUSE** films instead of Quasimodo) and two mad doctors (of the Henry Frankenstein and Dr. Pretorius tradition) proved itself to be workable as well as financially satisfying.

So why didn't Hammer Films do the same??

Sure, **THE MUMMY** (straight out of Egypt) may have been hard to place near Castle Dracula or even Baron Frankenstein's laboratory in Europe but Oliver Reed's tragic lycanthrope (or a new man-wolf) pit

against wither of Hammer's top two monsters may have worked. And maybe Reed's Leon himself (??) could've made

Historian shatters legend and claims ...

DRACULA WAS A WOMAN

Countess Loo, popular film MALE Dracula

DRACULA the bloodthirsty vampire was really a woman.

That's the myth-explooding belief of scholar Dr. Zoltan Meder, who says: "The legend of Count Dracula is based on the life of an evil Countess responsible for the deaths of 650 girls."

The historian said he has studied 19th-century records indicating that the fanged head popularized in Bram Stoker's novel Dracula was really Countess Elizabeth Bathory, who inflicted terror in her castle atop Cluj, Transylvania, Rumania.

Dr. Meder, professor of education at the University of Florida, said: "This Countess was a fascinating beauty who feared the loss

Fiendish Countess had 650 young girls slain

of her looks as she grew older. Then, in a fit of temper, she believed she had discovered the answer to eternal beauty.

She had struck a young chambermaid and a few drops of the girl's blood splattered on the Countess's skin.

"To the Countess's perverse mind, the patch of skin that had been covered by the blood had become fresh and youthful-looking."

During the next 10 years, the Countess had hundreds of young maidens slain so that she could use their blood to achieve eternal life," said Dr. Meder.

"She often had their bodies thrown into the forests where she hoped the wolves would find

them. This may well have been the origin of the werewolf legends.

"Finally, a youth betrothed to one of the victims discovered the Countess's grisly secret. Authorities sentenced her accomplices to be burned at the stake, but she was of too high a rank to stand trial.

"Instead, she was locked in her richly ornamented chamber. Her doors and windows were bricked up, with just a small opening for air and food.

"Three years later, a guard found her dead, lying face down—the position of the undead," facing Hell not Heaven. The room, with her body in it, was bricked up completely. All the ingredients of the Dracula horror story—a huge castle on a mountain, blood lust, beautiful victims, the search for eternal life, high rank—are included in Countess Bathory's dreadful history."

Hungarian Embassy spokesman Sendor Kolesa, whose country holds the Bathory Castle records, said: "It's quite possible that the Dracula legend is built up around the infamous atrocities of the Countess."

Dr. Meder said some historians believe that the Dracula story is based on



Prince Vlad the Impaler . . . held by some historians to have been the real Dracula

fact — identifying the legend with Vlad Dracul the Impaler, the 15th-century ruler of Wallachia, a province of Rumania.

"Vlad had thousands of men, women and children impaled on wooden stakes, but his subhuman cruelty lacks all connection with Dracula, who, like the Countess, thirsted for blood not plain murder, and who collected victims one by one."

Dr. Meder, who was born in Transylvania, said the word Dracula means "she-devil" in the Rumanian language.

"Local people in the Cluj area still refer to Dracula as a woman."

Why, then, did Bram Stoker make Dracula a man in his 1897 novel?

Possibly it was male chauvinism, Stoker may have felt that the world would not accept such horror being attributed to a woman," said Dr. Meder.



Here's a Scary newspaper article that appeared when COUNTESS DRACULA was showing in theaters and a still of the Countess from the film.

SCARY 85! THE SCARES CONTINUE IN 2013!

025 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

a comeback against one of those revived mummified murderers. It was worth a try.

How do you get an Egyptian mummy to Europe? It was done already in the Cushing-Lee **THE MUMMY** in '59! Maybe one of those Egyptian mummies could've been excavated and put on exhibit in England, France, or Spain where the revived creature **ENDS UP** in battle with a nearby werewolf!

Professor Van Helsing could've helped out Captain Kronos in one of the good officer's sequels or gone after the performers in **THE VAMPIRE CIRCUS RETURNS**—a working title that never got worked, of course. And since I already brought up the notion of **COUNTLESS DRACULA MEETS COUNT DRACULA** (or vice-versa), how do you scary fear-fans feel about **DRACULA MEETS FRANKENSTEIN'S FIENDISH CREATION** with Cushing as the Baron and Lee...the Count? I always like Kiwi Kingston—maybe he could've returned to play the Monster for this outing.

For more scary fun, let's team up two of the Victorian era's shadiest characters—Jack the Ripper (Hammer produced **HANDS OF THE RIPPER** in the 1970s) and Mr. Hyde (think: **I, MONSTER**) for a taut murder-fest in the fog-shrouded streets of England!

I have to throw in the possibility of a horror-comedy. I love **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948), SO how about the Monty Python crew coming over to Hammer, circa 1975 or so, and working on a project to be called...**MONTY PYTHON VACATIONS AT CASTLE DRACULA...or MONTY PYTHON'S LAST LAUGH AT CASTLE FRANKENSTEIN**. Cushing as the conniving scientist, Lee as the vampire lord, and maybe Oliver Reed as a weird werewolf could've played their roles straight as Universal's Big Three did back in the Universal-International picture. In addition, the late, great comedian Benny Hill could've been brought in or even used instead of the Python group.

As we all know, Hammer only aped the classics of the Universal era to a degree. In their series, the Undying Frankenscience Monster was less of a villain than the Baron himself—not a bad move, and it worked well for years, obviously. Cushing's Baron Frankenstein usually shipped up a *new monster* for each new film.

Since Bela Lugosi and Universal never got together on a serious follow-up to **DRACULA**, it was alright for Lee to continue his terror on wayward travelers, fools, unsuspecting lasses, and Satanists without comparison to Lugosi-Dracula movies of yore.

Aside from **THE MUMMY**, Hammer ventured into mostly original territory. A number of its other mummy projects left the enmity between the Banning family and Kharis behind as the filmmakers sought to be original.

Its enduring science-fiction projects, the Quatermass films, had nothing to do with Universal whatsoever. **SHE** and **THE VENGEANCE OF SHE** had their roots in a Merian C. Cooper film from the past and dinosaur/cave-people material had been open to all. However, in the area of crossing over monsters (or madmen) with other monsters—or even **HEROES**, a la Universal in the 1940s, Hammer might've done itself a big favor in the 1970s if they'd pursued this endeavor.

COLOR
by DeLuxe

IT'S TIME FOR A TRUE HORROR-BLE ATTEMPT AT
SCREEN COMEDY...WITH A CUP OF TERROR
THROWN IN!



SCARY CONCLUSIONS!!

As it was, Hammer, with all its ups and downs, gave us Monster Kids a great deal of excitement in the realms of horror, science-fiction, and far-out fantasy.

And that's it for me! Sure, it's fun to speculate about the possibilities of Lee's Dracula battling David Prowse or Kiwi Kingston as the Monster or Creature with Cushing as Baron Frankenstein looking on and **SLYLY** goading his patchwork man to a hoped-for triumph. And believe me, that (never-produced) **DRACULA MEETS FRANKENSTEIN'S FIENDISH CREATION** would've been much more enjoyable than **DRACULA VS. FRANKENSTEIN** with Zandor Vorkov and John Bloom as the titular monsters, respectively!

I like to think that the others I've mentioned would've made for some nice scary monster matinees and drive-in double features, also.

Christopher Lee played **FRANKENSTEIN** and **DRACULA** in the two seminal classics that made Hammer the great horror movie studio it was. This is the Scary cover for **FAMOUS FILMS #2** from Warren Publishing in '64.



To Love A Vampire

10. Through Other Eyes

by Bob Statzer

When Van Helsing regained consciousness, he found Carmilla staring down at him with dark soulless eyes. He bolted upright with a cry, only to realize he was gazing at the portrait of her that had hung in the great hall of Countess Bathory's estate and which now rested on a chair near his bed. Drizzy and disoriented, he looked about but did not recognize the room. The painting was the only familiar furnishing to be found in his strange surroundings. At the sound of a key in the lock, Van Helsing tensed up until the door opened to reveal Wellington standing there, a look of relief on his face at seeing his friend was finally awake.

"What is this place?" Van Helsing asked.

"We're back in Buda-Pest," Wellington said. "This is one of General Spielsdorf's rooms. Apparently he and his entourage have engaged this entire floor of the hotel for their activities."

"Buda-Pest?" Van Helsing rubbed the back of his neck.

"You've been out for several days, and had quite a fever," Wellington said on the edge of the bed. "Dr. Paole was afraid you were going to slip into a coma. How are you feeling?"

"A little light-headed," Van Helsing gave a slight nod toward the painting. "And then waking up to that..."

Wellington's mouth turned down into a frown. "My fault, I'm afraid. We've been taking turns keeping watch over you, and I brought that in here to study it last night." Van Helsing's hand went to the puncture wounds on his throat. "They're still there," Wellington said in response to the gesture and then quickly changed the subject. "Why don't I send down for some breakfast?"

"Elga..." Van Helsing whispered the word.

"She's dead now, Bram; *really* dead," Wellington paused for a moment, and then smiled. "You know, when we got back into town, I very nearly joined her."

Puzzled, Van Helsing looked at him questioningly and then suddenly laughed. "I take it you've been to see Gretchen, then. How did that go?"

"Let's just say she was far more pleased to see the horses she had loaned us than she was to see me."

"Have you told her?"

"About our visit with vampires? That would cost me what little credibility still remains." Wellington stood and looked toward the door, slightly uncomfortable with the current conversation. "I told her we had been attacked on the road, and that the general and his men rescued us."

"Did she mention Christine?" Van Helsing was surprised at how dry his mouth suddenly seemed as he asked the question.

"She said Chris has kept pretty much to herself since the last night the two of you were together."

Van Helsing's blue-grey eyes glistened like polished steel. "When this is over, things are going to be different. I should have listened to her; I have wasted too many opportunities."

Wellington gave him an encouraging smile. "Why don't you visit her at the Academy?"

"No," Van Helsing said, shaking his head. "Not yet, at any rate." Looking at Wellington, he smiled. "After that night at the opera, I might be safer with Carmilla."

"It is nothing to joke about," a stern voice reprimanded.

Startled, the two students looked up to see General Spielsdorf standing in the doorway. Behind him stood Major Arcana and a man Van Helsing did not recognize. The general approached and, with his massive hand taking Van Helsing by the jaw, turned the young man's head so as to better study the wounds on his throat. Looking from the punctures, Spielsdorf met Van Helsing's gaze and said, "My boy, you carry an infection far more deadly than any plague. If you should die before Carmilla can be found and destroyed, you will become the same demonic parasite she is...an angel of blood. Only her death will free you from this curse."

"What about exorcism?" Van Helsing asked. "Wouldn't the ancient rite free me from her influence?"

"Would that you could be cured so conveniently," Spielsdorf said, turning to stare at the face of Carmilla in the portrait. "But this pestilence is both physical and spiritual in nature." Turning to Arcana and the stranger, who still stood in the doorway, the general motioned them in.

Arcana positioned himself at the foot of Van Helsing's bed, almost instinctively seeking out a spot that gave him the best overview of his surroundings. The stranger, whose gaze never wavered from the portrait, immediately approached the painting and bent to examine the brushwork. As he studied it, Van Helsing studied him. In spite of the man's silver hair and gold spectacles his face betrayed no particular age, the creases of the browned skin appearing to come from exposure to the elements rather than the passage of time.

Noticing the young man's interest in the newcomer, Spielsdorf said, "This is Baron Vordenburg, from the University of Olomouc, in Moravia. He is, perhaps, the only living authority on the Karnstein family." The baron glanced at Van Helsing and gave a brief nod of greeting, and then returned his attention to the canvas. "Is this the one?" the general asked.

"Yes," the baron said, standing upright. "I had hoped to never look upon that face again."

Van Helsing was surprised by his comment. "You've met Carmilla?"

Baron Vordenburg smiled. "No, thankfully. The girl you call Carmilla is actually Mircalla, the last Countess Karnstein." The baron tapped a corner of the painting, indicating tiny golden script that bore her name and title, beneath which was listed the year A.D. 1698. "This was painted by one of my ancestors, who was, at that time, her lover. They met while both were students at the Scholomance, an academy of the occult hidden in the mountains over what was once known as Lake Hermannstadt. The family legend says the portrait was done with paints into which her blood had been mixed."

"Why?" Van Helsing asked.

"The belief was that such an act would link the portrait to the person, allowing the subject to see what it sees and hear what it hears."

Wellington shook his head. "You don't believe that, do you?"

Vordenburg shrugged. "I can neither prove nor disprove. But if there are such things as the *nosferatu*, who can say what is fact and what is only fiction?"

"Nosferatu?" Van Helsing and Wellington exchanged a glance, each hoping the other would be more knowledgeable.

"Not dead or, more accurately, undead," Spelsdorf explained. "The vampire is the only legend found in one form or another in every known culture, and has many names."

"As does Countess Karnstein," Vordenburg observed. "But there appear to be certain limitations which govern the vampire's actions, extending even to each alias. Note the name Carmilla, an anagram of her true name. Down through the ages she has been known to present herself as Millarca and Marcella, both of which are but a rearrangement of 'Miracula.' These are unusual names in this day and age; perhaps that may help you to find her."

"Yes, if she's registered at a hotel," Spelsdorf said, trying to keep his impatience in check.

Wellington made no attempt at concealing his contempt. "What makes the lot of you think she is still in this region? She knows you are on to her; she's hardly going to wait around until you succeed in sending her to some celestial family reunion with those other two."

"She dares not return to Styria," Spelsdorf replied, sensing a kindred spirit in the young man's outburst. "And she cannot return to the castle after Father Florescu sealed it with the sacraments."

Arcana nodded. "She will stay in self-exile until she feels it safe to show herself again. But if we can determine where she's sought sanctuary..."

"Why seek her out when she will seek you?" Vordenburg asked. "You have something she wants."

Van Helsing's eyes narrowed. "Meaning me."

"You are bound to her by blood," Vordenburg took off his spectacles and began to wipe the lenses with a handkerchief. "It will be hard for her to release you at this point, especially when your will is low and her lust is up. The vampire is like an addict, consumed by thirst and passion. I understand you are a virgin?"

"I..." Van Helsing found himself unable to answer at the bluntness of the question, and he felt the blood rush to his cheeks.

"No need to be embarrassed," Vordenburg reassured him. "You are among friends here."

"I'm not so sure," Van Helsing said as he shot a hard look at Wellington, knowing he was the only source of such information.

Vordenburg appeared oblivious to Van Helsing's increasing discomfort as he continued. "Untainted blood has long been held to contain mystical properties. In this enlightened age we ignore the folklore of our ancestors, dismissing their wisdom as simple superstition. Such misplaced self-assurance allows the vampire to move about unsuspected and undetected. Yet the vampire is historically attracted to the blood of virgins, which increases their power and restores their youth, implying there is some difference at a basic chemical level that our modern science has yet to discover."

Replacing his spectacles on the bridge of his nose, Vordenburg looked almost longingly at Carmilla's image. I hope your discipline is as strong as your sword arm, General Spelsdorf. Many years ago that painting came briefly into my possession. I tried to destroy it, but was unable to go through with my plans. It was as if she were looking out at me from the canvas, willing me to stay my hand. Soon after that, a man came to claim the portrait and I did not dare refuse because I knew who had sent him and that he would return it to her."

"It will be destroyed," Spelsdorf reassured him, "but only after I have used it to test my theory."

"Then God be with you, for I will not!" Vordenburg turned to leave, but paused to add, "Once you open the doorway, you may find it difficult to close again."

"What doorway?" Van Helsing asked as Arcana accompanied Vordenburg out of the room.

"The doorway to the mind," Spelsdorf said, lifting the portrait from its resting place, "or possibly the soul."



At General Spelsdorf's urging, Wellington took Van Helsing along the town for the duration of the day, only returning to the hotel early in the evening to join the general, Major Arcana, Father Florescu and Dr. Paole for dinner. Spelsdorf's suggestion had been designed to serve several purposes. Getting Van Helsing back on his feet, out and about among familiar places, would benefit both his metabolism and morale. It would also insure his weariness after their meal, which Spelsdorf hoped would make him a more suitable subject for hypnosis.

Returning to their rooms from the hotel restaurant, Van Helsing found Spelsdorf had rearranged the furniture in his study. On the general's desk stood the painting of Carmilla, flanked on either side by unlit candles. Arranged in a semi-circle in front of the desk were four chairs, with a fifth chair positioned directly before the portrait. To one side of that chair was another, angled so that whoever occupied it could easily divide his attention between the painting and the spectators.

Van Helsing let out a quiet little laugh at the sight. "Theatre in the round, or Punch and Judy?"

"Almost looks like the set-up for a séance," Wellington said.

"Mesmerism, not spiritualism," Spelsdorf corrected him. "Over time, the vampire can manipulate the mind of its victim, summoning the individual to their side. As such a link is forged between Bram and Carmilla, I want to see if we can use that psychic bridge to cross into her thoughts and find some clue to her whereabouts."

As Wellington, Arcana, Florescu and Paole took their seats in the semi-circle, Spelsdorf motioned for Van Helsing to sit before the portrait. The general darkened the room except for one candle, and then positioned himself in the chair near Van Helsing and the painting. Holding the candle out so that it was directly between Van Helsing and the image of Carmilla, Spelsdorf spoke quietly. "Bram, I want you to fix your gaze on the candle, shutting out everything else around you. Just sit back and relax...look at the light and clear your mind. Take a deep breath, then slowly let it out...another deep breath, then slowly let it out. Start at your feet, and just let the muscles relax...just let the cares of the day ease away. Just keep focused on the flame and allow the muscles of your hands to relax...long slow breaths...now your arms, let your limbs go limp as if your muscles were melting. There is no tension, there are no worries..."

The general's tone was soft and comforting. Van Helsing felt as if he were floating, drifting on a dark ocean with fog all around. It was as if his body slept while his senses remained alert. He was barely conscious of someone whispering to him from across a great distance, a voice that he could barely make out yet realized it belonged to Spelsdorf.

"...you will remain like this until I awaken you by counting to three. I am going to continue to speak to you, but do not make an effort to listen. Just concentrate on the light and let my words drift into you."

Spelsdorf quietly rose from his chair and used the candle in his hand to light a candle on each side of Carmilla's portrait, then extinguished the flame of his own wick to keep Van Helsing's attention fixed upon the picture as he moved away. The student was barely conscious of the general as the officer stood behind him. Bleary-eyed, Van Helsing's vision blurred as he watched the flickering flames, shimmering and dancing silently atop the candles. He was vaguely aware of the voices in the room, but the words were unclear except for the name "Carmilla," which seemed to have been spoken by Spelsdorf. The twin flames dimmed and for a brief moment the two orbs of light were no longer fire but eyes, *Carmilla's eyes*.

While the room remained unchanged to everyone but Van Helsing, Spelsdorf could sense the young man growing tense. "What is it, Bram? What do you see?"

"Nothing," Van Helsing replied. Although he recognized the voice as his own, he was not aware of having spoke. The hazy candlelight seemed to recede, drifting off into the distance until it was drowned in darkness. Now Van Helsing found his attention drawn to the portrait, the face of which was imbued with a faint glow. The puncture wounds on his throat tingled, as if a soft hand had gently touched them. As he gazed intently at Carmilla's image, he was sure he had seen her



eyelids flutter. And then her eyes turned to meet his.

As Van Helsing stiffened, Spielsdorf looked from him to the others in the room and asked in hush tones, "Do any of you notice anything unusual?"

Arcana shook his head. "No, do you?"

"No, yet our young friend is reacting to something."

"Something is different," Father Florescu said, crossing himself. "Can't you feel it? Something or someone has come into the room with us."

Although Van Helsing had not seen the priest make the sign of the cross, he saw Carmilla's eyes narrow at the gesture. He could no longer hear the conversation of his companions, only distant soothing sounds that reminded him of the sounds he had once heard underwater while swimming as a child. Again Carmilla looked at him from the portrait, and she smiled.

"I was afraid I had lost you, Bram" Carmilla said. "I'm alone now except for you. Aunt Elizabeth is gone, and so is Elga. Your friends have taken them from me. Do you remember what they did to Elga? She loved you, Bram. I love you, too. Don't let them kill me...don't let them do to me what they did to her. Come to me, protect me and let me love you."

"L.I can't..." His voice was so faint that Van Helsing was not sure if he had spoken the words or merely thought them.

Carmilla's eyes were filled with yearning. "If you cannot come to me, then let me come to you. The others don't have to know. Just tell me how to find you."

Van Helsing fought to clear his thoughts, which had suddenly become cluttered with quick glimpses of the past. There was Elga embracing him, then Carmilla kissing him, followed by Christine telling him goodbye outside the opera. No sooner had Christine come to mind than Van Helsing found himself looking at her, her face replacing that of Carmilla's in the portrait. "Christine?" he whispered.

Unable to see Van Helsing's vision, Spielsdorf was puzzled by the

Peter Cushing made interesting characters out of Baron Frankenstein (The Real Monster of CURSE OF FRANKENSTEIN) and Heroic Prof. Van Helsing. These panels come from FAMOUS FILMS #2 (SEE: Page 26!)

strange name. "Who?" he asked, merely mouthing the word as he turned to Wellington.

"She was his fiancée," Wellington replied, his words barely audible for fear of awakening Van Helsing from his trance.

Christine smiled warmly at Van Helsing, her eyes sparkling with the silent laughter that had been so familiar to him in happier times. "I've missed you, Bram. Shall I come over tonight?"

"Come to me," Van Helsing whispered.

"What?" Spielsdorf's questions seemed to burst into Van Helsing's brain, rousing him from his waking slumber. "You must never invite her here!"

Father Florescu was on his feet, dashing holy water across the portrait in the sign of the cross. Almost immediately Christine's features shifted back into those of Carmilla. Only Van Helsing could see the fury in the face of the painting, just as he alone had an audience with Carmilla that night. He would have been tempted to dismiss the events of the entire evening as just an illusion had it not been for the disembodied voice that now echoed through the room for all to hear.

"You think to hunt the hunter?" Carmilla taunted them. "The very life you would save will be used to lead each of you like lambs to slaughter!" The candles flared up, and the portrait of the vampire burst into flames. The last thing to be consumed were the eyes, which glared at them with all the hatred of hell.



Next issue in the SCARY MONSTERS 2013 YEARBOOK: AN UNEXPECTED GUEST.

CHARLTON COMICS GIVES YOU MORE...MONSTERS!

Part 3: REPTILICUS/REPTISAURUS!

by Mike Bogue

Like the late Rodney Dangerfield, **REPTILICUS** gets no respect.

Leonard Maltin's 2005 Movie Guide awards the movie a "BOMB" rating. In *Keep Watching the Skies!*, genre film scholar Bill Warren bluntly calls **REPTILICUS** "an atrocity." Warren also claims that AIP was so unhappy with the Danish-made film that they sued **REPTILICUS** producer-director-co-writer Sid Pink. Indeed apparently AIP considered not releasing the movie because they deemed the effects acceptable—and this coming from a studio that routinely released low-budgeters.

Some fans like to poke fun at the marionette that plays the title monster. Others prefer to belittle the dialogue delivery and comedy relief, including the Copenhagen travelogue and the astonishing song "Tivoli Nights." But almost no one seems to talk about the **REPTILICUS** comic book.

Yes, Virginia, Charlton Comics did publish a comic book version of **REPTILICUS** that ran from 1961 through 1963, spanning 8 issues and one "SPECIAL EDITION" issue. However, only the first two issues bore the moniker **REPTILICUS**. Issues #3-8, as well as the "SPECIAL EDITION," re-dubbed the serpentine monster **REPTISAURUS THE TERRIBLE**. Not as successful as Charlton's **GORG** and **KONGA** comic book series, **REPTILICUS/REPTISAURUS** had trouble finding its footing as a giant monster comic book, which may explain its relatively short run.

Still—
*We interrupt this article to take you back to the prehistoric year 1963 when one seven-year-old Mike Bogue witnessed the movie **REPTILICUS** at the Palo Duro Drive-In in Amarillo, Texas and LIKED it. His own impressions at the time:*

"This snake monster is kind of cool. Neat-O destruction of model buildings! The green acid it shoots out on fleeing extras—definitely cool! But Reptilicus doesn't look like the movie advertisement in the newspaper, and it doesn't attack the Golden Gate Bridge. Not cool."

We now return you to our regularly scheduled article in progress:

—it did not attempt to take its anemic source material and give it a few "old-college-try" transfusions.

Certainly art-wise, **REPTILICUS/REPTISAURUS** benefited from top pros in the 1960's comic book business. For example, Bill Molno and Vincent Alascia respectively penciled and inked **REPTILICUS** #1 and #2. Alascia (who also went by the first name Nicholas) inked **CAPTAIN AMERICA** for a time and partnered with penciler Charles Nicholas (aka Charles Nicholas Woikowski) at Charlton Comics for a twenty-three year run from 1953 to 1976. Meanwhile, Molno worked for a number of comic book companies before coming on board at Charlton Comics,

WHAT WAS THIS AWESOME BEAST BORN
FIFTY MILLION YEARS OUT OF TIME?

REPT: A Mighty King! Trapped by Scientists!
SC2: Monster vanishes! Will it return?
SC3: Conqueror Rising with Fury!



-COLOR
GARY FOSTER, CHARLTON COMICS



First issue of the **REPTILICUS** comic book from August 1961.

producing a massive body of work ranging from war stories to Westerns to (what else) monster tales.

REPTISAURUS #3-6 profited from the pencils of Vince Colletta and the inks of Joe Sinnott. Probably Marvel Comics' most popular inker in the 1960's, Sinnott worked on all the company's biggest titles such as **FANTASTIC FOUR**, **THE MIGHTY THOR**, and **THE AVENGERS**. According to Marvel Comics creator/editor/celeb Stan Lee, "To most pencilers [artists], having Joe Sinnott ink their artwork was tantamount to grabbing the brass ring." In comparison, Marvel artist Vince Colletta wasn't exactly fricasseed no-prize fodder himself. Frequently toiling as an inker, he (like Sinnott) worked with Jack Kirby in the 1960's.

In **REPTISAURUS**' final two issues, in which both the monster and its mate undergo drastic modifications in appearance, artist Bill Montes and inker Ernie Bache handled the artisan chores with real panache.

Script-wise, prolific Charlton Comics writer Joe Gill apparently penned all the stories for the **REPTILICUS/REPTISAURUS** comic series. Having written and amazingly huge number of Charlton titles at the time, Gill is mostly (if not entirely) responsible for the stories in its monster titles **GORG**, **KONGA**, and **REPTILICUS/REPTISAURUS**.

ORIGINS

Charlton's handling of **REPTILICUS** varied from its **GORG** and **KONGA** strips in several ways, but perhaps the main difference is the fact that Charlton actually "rebooted" the "Repty" premise twice.

REPTILICUS #1 (August 1961) basically follows the

ORIGINAL STORY BY SIDNEY PINK
BASED ON A SCREENPLAY BY IB MELCHIOR

REPTILICUS

REPTILICUS IS THE AGILEST, FASTEST, MOST OF LAP-AND, THE SCARIEST, BRIGHTEST OF ALL MONSTERS. CREATED BY THE BATH COASTLINE BOYS AND LAY IN DISTURBED AS HISTORY BEGINS AND WAS CALLED IN IN 1951. THREE WEEKS BEFORE DEEP BELOW THE TUNDRA, SOME PLACE, BUT NO LINE AS SUCH. WHEN MINING OPERATIONS BEGAN, REPTILICUS WAS CALLED IN TO DEEP BELOW THE TUNDRA. HE WAS SEVERAL FEET LONG, BUT WHAT HE COULD DO WAS THAT WHICH ESCAPED REPTILICUS: A MONSTER VOICE THAT 100 FEET IN LENGTH, WITH LIFELIKE STRENGTH, AND SO ARROGANT THAT NO WEAPON MAN COULD DEVISE WAS CAPABLE OF KICKING HIS ARMS AND LEGS OF TERROR ON THE SANDHILLMAN PRESIDENT.



Splash page of REPTILICUS #1.

movie's screenplay, although there is no comedy relief in the comic book. Also, the movie *Reptilicus* is vulnerable to military weapons, but the comic book *Reptilicus* is virtually invulnerable to military armaments, including rockets, napalm, tanks, and flamethrowers. In the comic, *Reptilicus* is frequently airborne, though his flying scenes in the movie were excised for its stateside release (you can find these scenes on youtube, and they're really not all that bad).

Meanwhile, Professor Martens, the obligatory scientist, notes that *Reptilicus* is "one of nature's many attempts to bridge the gap between fish, reptile, and bird." In the end, a mega-dose of narcotics kills the serpentine monster.

REPTILICUS #2 (October 1961) finds the monster in Africa. In this issue, a Dr. Hanna states, "It's [Reptilicus] undoubtedly a mutation, some unlikely cross between a pterodactyl, a brontosaurus, and a colossal snake." This time, the saber-toothed *Reptilicus* sinks into the muck of a poisonous valley.

By #3, REPTILICUS was re-dubbed REPTISAURUS THE TERRIBLE. Sources disagree on the reason, but the most likely cause was that Charlton Comics chose not to renew their license with CINEMAGIC, thus saving them money by "changing" REPTILICUS to REPTISAURUS. In addition, REPTILICUS #1 and #2 appeared on the stands in 1961, but the movie *Reptilicus* didn't see stateside release until November 1962! Charlton might have dropped the

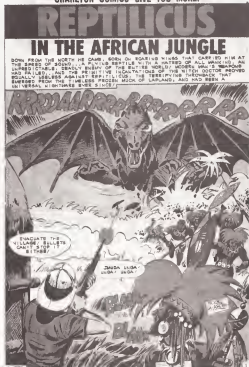
REPTILICUS licensing rights since there appeared to be no movie to boost sales of the comic.

Indeed, in 1961 it probably wasn't clear if REPTILICUS was ever going to be released theatrically in the U.S., for two lawsuits raged over the movie—one was a suit that AIP filed against Sid Pink, Bernard Greenbaum, and Cinemagic, Inc. in early 1961; in effect, AIP claimed that REPTILICUS was too shoddy to release. Producer/director/co-writer Pink countersued AIP. In such an atmosphere, Charlton might have reasonably assumed that the movie would not appear at all in the U.S., thus they would have no reason to keep paying for rights to the character and name of REPTILICUS.



A panel from REPTILICUS #1 showing the virtually invulnerable *Reptilicus*.

CHARLTON COMICS GIVE YOU MORE!



Splash page of REPTILICUS #2.

Reptisaurus frequently tangles with Cold War Communists. For example, in #5, Reptisaurus somewhat bizarrely "falls in love" with a mechanical dragon built for Communist Chinese parades! The Chinese leader schemes to end this impromptu love affair by loading the dragon full of explosives and detonating it! But of course, Repty is unscathed.

Also, #6 is titled "REPTISAURUS VS. THE RED STAR." This time, the Soviets entangle Reptisaurus in a net of steel cables that immobilize the monster. Not to fear—the Americans (who apparently are not enemies of Reptisaurus free the beast, which then makes short work of the Russians. As the narrative states on page 19, "This [Soviet Union] was the enemy...this vast, sprawling slum, satumated with the red stars of hate, the hammer and sickle of Communism!"



APPEARANCES

Repty's physical appearance changed throughout his comic book series. Initially, he appears very much like the monster in the movie **REPTILICUS**, complete with wings, scales, and saber-toothed fangs. However, once the series changes its name to **REPTISAURUS**, both the monster and its mate appear strangely toothless! Gone are the tusk-like teeth, and indeed, seemingly any teeth at all.

However, Reptisaurus undergoes a major physical overhaul in #7. Starting with this issue, Reptisaurus becomes bipedal in stance, featuring a body akin to the allosaurus, albeit with much bigger arms. In addition, it sports a rhino horn as well as ridges

CHARLTON COMICS GIVE YOU MORE!

REPTISAURUS AND THE "PEOPLES" DRAGON

SUPPOSED BURNED, SHRIELED, AND DISGUSTED WITH ALL MANKIND REPTISAURUS SCARED HIGH OVER THE EARTH BELOW...RELUCTANT TO DESCEND INTO THE RANGE OF MAN'S WEAPONS, KNOWING FROM PAST UNHAPPY EXPERIENCES THE FURIES THE SIGHT OF HIM WOULD ENVOLE! BUT EVEN PEACE-LOVING MONSTERS MUST EAT OCCASIONALLY SO THE GIANT WINGED REPT'LE DROPPED IN BEHIND THE BAMBOO CURTAIN TO SMACK ON A VILLAGE OR TWO AND PERHAPS A HUSB OR THREE OF SOMETHING'S BEST BEEF! HE EXPECTED TROUBLE...AND HE GOT IT...BUT HE FOUND A WEIRD KIND OF LOVE TOO.



REPTISAURUS bizarrely falls in love with a mechanical dragon built for Communist Chinese parades in issue #5

down its spine. The overall effect is of a much more powerful, albeit conventional, giant winged monster that would be right at home in Toho's stable of giant beasts.

In addition, Repty's mate likewise changes her appearance. She appears to be a modified pterodactyl, highly reminiscent of Rodan. Her head design, complete with bony spike jutting from the back of her skull, appears to make her an entirely different species than that of her mate Repty. On the other talon, it's interesting that both have differing physical characteristics.

CHARACTERS

Characters in the Repty series are scarcer than high IQs in Congress. For the most part, we see military types here and there, as well as a few Communists, but almost none of them sport even a rudimentary personality.

However, #1 does offer skeptical General Mark Grayson as well as stalwart scientist Professor Martens. Issue #2 gives us some stock types—a scientist (Dr. Claudius Hanna), his daughter (Muriel), and a state department representative (Peter Blinn). This scenario plays out predictably, with Peter and Muriel falling in love.

However, not until #7 does the series again have characters with names and personalities. In this adventure, scientist Dr. John Harden, his contemptuous wife Lois, and African guide Carl Binder travel to Africa so Dr. Harden can obtain an egg from the two Repty's nest. Although initially attracted to Carl, Lois finds he is brutish, at which point her husband Dr. Harden decks him, causing Lois to once again respect her husband. Monster-wise, Dr. Harden steals a Repty egg and spirits it back to civilization. He hopes to find out what (if anything) can harm a Repty.

Interestingly, Dr. Harden returns in #8, this time sans Lois (she is never mentioned again). Two new characters are Alma (Dr. Harden's secretary and Larry (Dr. Harden's assistant). Almost accidentally Dr. Harden discovers that high frequencies put the baby Repty in a hypnotic state, and that the creature obeys him! (Actually, it's more amazing that it understands English than that it follows his commands!) Quickly, Dr. Harden's personality transforms from well-meaning scientist to power-mad maniac. He intends to put the adult Reptys in a trance and then control them, allowing him to rule the world.

However, Larry knows that Dr. Harden has discovered that radiation can harm a Repty. Subsequently, Dr. Harden takes Larry and Alma to Africa, where he plans to kill them both. His attempts fail, and thanks to Larry, the Air Force pelts the Reptys, both adult and child, with radiation bombs, which also wind up killing Dr. Harden.

Dr. Harden's transformation from kindly scientist to cold-blooded nutcase

FROM THE DAWN OF TIME THEY CAME, REPTISAURUS AND HIS MONSTROUS MATE, REPTILIAN MUTANTS FROM THE MESOZOIC AGE WHEN THE STEAMING BATH HAD TRUBLED WITH THE TROOP OF THE MOST PRIMITIVE AND DIABOLIC CREATURES THE WORLD HAS EVER KNOWN! BURIED IN A STEAMING SWAMP WHEN THE ICE AGE HAD COME UPON THE BATH, MET ALIVE THROUGH SUSPENDED ANIMATION, THEY HAD SLEPT THE BOSS AWAY UNTIL AN ATOMIC EXPLOSION HAD AWAKENED THEM AND THEY HAD BURST FOR A MODERN WORLD IN ALL THE MOST DESTRUCTIVE AND HARMFUL PRESENCE: FLYING DRAGONS, COLD-BLOODED WINGED SNAKES, INVULNERABLE TO BOMB WEAPONS, A MENACE THAT NONE COULD NEITHER UNDERSTAND OR DESTROY!

REPTISAURUS RETURNS



REPTISAURUS returned in REPTISAURUS THE TERRIBLE #7 with a different look! (Below) And so did his mate!



seems abrupt, to say the least. It might have been more interesting if his change had been more nuanced, i.e., he decides it is best for him to rule the world so that he can put an end to war, injustice, and poverty. Still, my hat's off (I am a Texan after all) to Joe Gill for attempting actual character growth and change, a rarity in monster comics.

THE TIMES THEY WERE A' CHANGIN'

As others have argued, Charlton's three giant monster titles—**GORG**, **KONGA**, and **REPTILICUS/REPTISAURUS**—sum up the times in which they were published. In the early 1960's, Americans (even American kids) knew all too well about the threat of nuclear war (which almost became reality during the Cuban Missile Crisis), the rapid changes in cultural mores, and the battle between the West and the Iron Curtain. Charlton's monster titles tackled all of these themes.

I don't know what writer Joe Gill's politics were, but his monster stories are resoundingly and unashamedly patriotic in a conservative vein. He depicts Communists as power-hungry villains who are often revealed to be cowards, whereas Americans are always shown to be stalwart and true. Some today may decry Gill's "anti-commie" fervency, but before they paint with too broad a brush, Gill's form of early 1960's patriotism would have been right at home with President John F. Kennedy's foreign policy of the day. Times were tense, and the JFK years reflected that tension, as do Charlton's monster titles.

As for cultural mores, these were only indirectly tackled in the form of alien invaders (the dreaded "other"). However, **KONGA** #17 points out the foolishness of racism in its depiction of the needlessly warring Pygmies and Blue Men. Also, implicitly, the values of 1960's American suburbia are unabashedly championed, and as the TV series **THE WONDER YEARS** made clear, many of those values are worth cherishing, naysayers to the contrary.

But let's face it—all this analysis aside, the Charlton monster titles mostly succeeded because they gave kids in the early 1960's what they wanted—giant monsters, city smashing, big battles, evil invaders, army stuff, vast explosions. (However, the male readers probably could have done without Gill's repetitive romance subplots.) Also, both **GORG** and **KONGA** were depicted as misunderstood outsiders, which is no doubt the way many Monster Kids felt in the early sixties. Giant monsters were both a way out and a way in.

Also, Gill makes all three of Charlton's monsters invulnerable—even to nuclear weapons. In this regard, the Charlton trio of titans had more in kin with their Japanese monster movie cousins, who likewise were invulnerable to virtually all armaments, than with their more vulnerable Western counterparts. And unlike the reality of a Monster Kid's world that was ruled by the powers that be, no one ruled Gorgo, Konga, or Reptisaurus—they were emancipated and unavailable (Is that Davy Jones singing "I Wanna Be Free" in the background?).

Despite all this, these three monster titles were not as successful as many other comic book genres. Unlike superhero

REPTISAURUS The Terrible



MEANWHILE REPTISAURUS AND HIS WIFE FEED



strips that could run for years or decades, giant monster titles just don't seem to be able to sustain a long run. Still, they played their part in making the sixties a fun decade, just as did garage bands, greasy spoons, and drive-in movies.

CHARLTON COMICS DID GIVE US MORE MONSTERS......and where there are monsters, there are sure to be **MONSTER MEMORIES**.



WHEN

**NATURE
DEFIES**

**ITS
OWN
LAWS...**



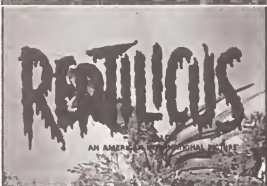
**CIVILIZATION
IS SHOCKED!**

BY









BONUS! REPTILICUS PRESSBOOK



POSTERS LOBBIES



REPTILICUS

SYNOPSIS

(Not for Publication)

Danish mining engineers discover the tail of a huge prehistoric monster buried in the ice near the Arctic circle when a drill comes up dripping blood and containing thick flesh and skin. When scientists investigate, they determine that the heat and friction of the drill have thawed the animal's remains and heated the blood and tissue.

The huge tail is taken to Copenhagen and kept frozen in a refrigerated room under the care of Professor Martens (ASBJORN ANDERSEN) and his two daughters, Karen (MIMI HEINRICH) and Lise (ANN SMYRNER). One night, the door to the refrigerated room is left open by mistake and the next day Professor Martens finds the tail thawed out. He sees that the wound caused by the drill is completely healed and discovers that the tissue shows signs of growing — that it seems to be alive!

The news shocks the world's scientists and the United Nations sends two representatives to Copenhagen to watch Reptilicus, which has become so large that it is kept in a huge tank where it continues to grow. The UN representatives are Connie Miller (MARLA BEHRENS) and American General Mark Grayson (CARL OTTOSEN) who is most unhappy at his assignment until he becomes attracted to Karen and Lise. Soon after the arrival of the UN pair, Reptilicus grows to full size, bursts from its tank and disappears into the forest after killing Dr. Martens' assistant.

Under General Grayson's command, the army hunts Reptilicus down and makes the startling discovery that the monster cannot be harmed by conventional guns and cannon. They attempt to destroy Reptilicus with a flamethrower, but though the creature is set afire, it escapes into the ocean. There the navy locates it but it escapes a depth bomb attack which only succeeds in blowing off one of its feet.

Soon afterward, Reptilicus is seen again when it invades the city of Copenhagen from the sea, spreading terror and panic among the populace. This time it is discovered that even fire is useless and that the creature can recreate itself from any of its parts.

In other words, tearing it apart with explosives only will eventually create hundreds of new creatures like Reptilicus.

Professor Martens and General Grayson finally hit upon the solution to halting Reptilicus' destructive attacks upon Europe — killing the monster via a deadly narcotic. A rocket fired into its mouth and injecting the poison into its bloodstream finally kills Reptilicus, but as the Professor and the General rejoice over their victory, we see the foot of Reptilicus blown off by a depth bomb still floating in the ocean, still alive and growing!

**INVINCIBLE...
INDESTRUCTIBLE!**

What was this
BEAST born
fifty million
years out
of time?

REPTILICUS

COLOR

"REPTILICUS"

CAST

MARK GRAYSON	CARL OTTOSEN
LISE MARTENS	ANN SMYRNER
KAREN MARTENS	MIKE HEINRICH
PROFESSOR MARTENS	ASBJORN ANDERSEN
CONNIE MILLER	MARIA BEHRENS
SVEND VILTOFT	BENT MEJDING
DR. DALBY	POUL WILDAKER
DIRK MIKKELSEN	DIRK PASSER
CAPT. BRANDT	OLE WISBORG

"REPTILICUS"

CREDITS

Produced and Directed by	SIDNEY PINK
Original Story by	SID PINK
Screenplay by	B. MELCHOR and SID PINK
Film Editor	SVEND MEHLING
Executive Producer	J. H. ZALABERY
Director of Photography	AAGE WILTRUP
Cameraman	BORGE HANSEN
Production Supervision	ERIK LARSEN
Original Music Composed and Conducted by	SVEN GYLDMARK

A CINEMAGIC, INC. PRODUCTION
AN AMERICAN INTERNATIONAL PICTURE

RUNNING TIME: 81 MINUTES



TERROR-STRIKES PAIR — Ann Smyrner and Carl Ottosen
meet and wonder where seemingly invincible prehistoric monster
will strike next in scene from American International's color
science fiction thriller, "Reptilicus," opening
at the
Theater.

"REPTILICUS" FEATURES PEOPLES, ARMIES OF DENMARK IN CAST

A total of over 900,000 persons, the entire population of Copenhagen, capital of Denmark, and the Scandinavian nation's army, navy and air force are featured in American International's science fiction thriller, "Reptilicus," opening at the Theater.

The huge populace of the famed Danish city are seen in the picture as the nation's armed forces battle a rampaging prehistoric monster which threatens to destroy the country and the world.

"Reptilicus," which stars Carl Ottosen and Ann Smyrner, tells the tale of an incredible beast, seemingly

indestructible and invincible, which runs amok in Northern Europe.

In scenes of breathtaking reality and awesome destruction the people of Copenhagen are seen rioting with fear as their nation's missiles, rockets and atom bombs appear powerless to stop "Reptilicus." You'll never forget the scenes of this frightening beast wreaking havoc upon hundreds of thousands of men, women and children and threatening the destruction of one of the world's great cities.

Don't miss "Reptilicus" and the exciting surprise climax of a motion picture unique in the annals of the screen.



THREATENED BY MONSTER — Ann Smyrner, and Asbjorn Andersen react as terrifying prehistoric monster runs amok in scene from American International's color science fiction thriller, "Reptilicus," opening at the Theater.

2 COL. SCENE MAT 2C

TALE OF INDESTRUCTIBLE MONSTER, "REPTILICUS", OPENS HERE NEXT WEEK

Imagine an indestructible prehistoric monster on a terrifying rampage in today's atomic-jet age!

Imagine an awesome beast from the dim reaches beyond the earth's ice age reborn in the 20th Century to wreak destruction upon a helpless civilization!

Imagine a mighty city trampled to destruction, with the armies, navies and air forces of the world and their most modern weapons powerless to fight against an invincible monster from the past!

All these nightmares and more come vividly in life in full color in American International's mighty science fiction thriller, "Reptilicus" which opens at the Theater.

"Reptilicus," starring Carl Ottosen and Ann Smyrner, tells the fantastic story of the accidental unleashing upon the world of a prehistoric monster born fifty million years out of time.

How civilization fights back against incredible odds in an effort to subdue an apparently indestructible creature makes for the most exciting motion picture experience of the year.



BEAUTIFUL COMEDienne STARS IN "REPTILICUS"

Versatile Danish comedienne Mini Heinrich, as lovely as she is talented, stars in American International's science fiction thriller, "Reptilicus."

Also starring in the incredible tale of an indestructible prehistoric monster come to life in the Atom Age, are Carl Ottosen and Ann Smyner. The thriller opens at the Theater.

The beautiful Mini is only 24 years old and already has established herself as a favorite in every European country as well as in her homeland.

Her success in comedy roles has led critics to refer to Mini as "Denmark's answer to Shirley MacLaine."

She already has appeared in over a dozen Danish films, four Italian movies, three Swedish productions and in her first American film, American International's recent "Journey to the Seventh Planet."

Her latest starring role in "Reptilicus" will further enhance her reputation and may well earn her an invitation to come to Hollywood.



REPTILICUS ON THE RAMPAGE — Terrifying monster from the past stalks the streets of Copenhagen, Denmark, in exciting scene from American International's color science fiction thriller, "Reptilicus," opening at the Theater.

2 COL. SCENE MAT 2A

"REPTILICUS", SCIENCE FICTION TERROR THRILLER, OPENS TODAY

"Reptilicus" invades (name of city) today when American International's frightening tale of an indestructible prehistoric monster on the rampage in the 20th Century opens at the Theater.

The color science fiction thriller, starring Carl Ottosen and Ann Smyner, tells of a civilization rioting with fear as "Reptilicus" runs amok in Northern Europe. The excitement mounts as massed armies, navies and air forces discover that missiles and atom bombs are power-

less when a mighty city is trampled to destruction by the awesome beast.

"Reptilicus" is science fiction spectacle at its frightening best, with all the thrills and chills of civilization facing destruction by a seemingly invincible foe.

The battle against a monstrous beast born fifty million years out of time and unleashed upon a helpless modern world makes "Reptilicus" an unforgettable, nightmarish entertainment experience that you won't want to miss.

MONSTER ON BIG RAMPAGE

The mightiest and fiercest monster ever to roar across motion picture screens stars in American International's science fiction color super thriller, "Reptilicus," opening at the Theater.

"Reptilicus" is even mightier than King Kong, Gorgo, Godzilla, Gorgo or any other fantastic beast ever depicted in motion pictures. For "Reptilicus" is apparently indestructible, an out-of-this world holdover from the Ice Age, reincarnated when

its body is brought to light in wreck destruction and terror upon an unsuspecting world.

"Reptilicus" defies your imagination and strikes terror to the hearts of the bravest when it unbelievably multiplies and gets stronger when it is torn apart by man's mightiest weapons.

It's an imagination-staggering motion picture experience as the armies, navies and air forces of the world do battle with "Reptilicus."



AWAITING NEXT RAMPAGE OF MONSTER — Mini Heinrich (left), Ann Smyner, Carl Ottosen and Ashborn Andersen in scene from American International's color science fiction thriller, "Reptilicus," opening at the Theater.

SEE THE BEAST BORN 50 MILLION YEARS OUT OF TIME!

REPTILICUS

.. COLOR

SCARY 85! The Scares Continue in 1953!

042 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Bonus! BEHIND-THE-SCARES PHOTOS



VERSATILE CHARACTER ACTOR STARS IN SCI-FI THRILLER

One of Europe's most versatile character actors, Carl Ottosen, stars in American International's fantastic science fiction thriller, "Reptilicus."

The exciting tale of an indestructible prehistoric monster which comes back to life to terrorize the modern world, which also stars Ann Smyrner, opens at the Theater.

Ottosen was born in Denmark and is one of that country's most honored actors today. When he first began his acting career he stood in the shadow of his older brother who was then a well-known acting star, and he was nicknamed "lillebror", which is Danish for "little brother."

That nickname has since been forgotten as Carl's own talents have made him famous in his own right. He has become one of the Continent's top thespians in the wake of numerous starring roles in top European motion pictures and on the stage in many different countries.

Ottosen is equally at home in dramatic, comedy or romantic roles, with his recent starring role in American International's "Journey to the Seventh Planet."

Now he makes a new bid for recognition with his memorable portrayal of an American General assigned to stop an apparently unstoppable and indestructible monster in "Reptilicus."



CARL OTTOSEN stars with Ann Smyrner in American International's color science fiction thriller, "Reptilicus," opening at the Theater.

1 COL. SCENE MAT 1F

TALENTED, BEAUTIFUL ANN SMYRNER STARS IN THRILLER, "REPTILICUS"

The beauty of Scandinavian women is legendary and Danish star Ann Smyrner carries on in the tradition of her homeland's reputation for puhritude.

The talented and shapely beauty stars with Carl Ottosen, a fellow countryman in American International's science fiction thriller, "Reptilicus," which opens at the Theater.

Miss Smyrner's career is a perfect illustration of how a gifted local girl had to succeed in her chosen profession in another country to gain recognition in her homeland. She was unable to get anywhere as an actress in the Danish movie industry even though she gained considerable fame for her work in the Theater of Aarhus, the third largest legitimate theater in Denmark.

Determined to gain motion picture stardom, she went to Germany where in less than four years she became one of that country's leading box office attractions and stars. Naturally, soon afterwards she was able to achieve her goal and has since become one of the top actresses on Europe's screens.

Ann is five foot five inches tall and her measurements are a shapely 36-28-35. Motion pictures are her whole life and she lives and breathes her professional career and the film industry. She was first seen in this country as a star of American International's "Journey to the Seventh Planet."



ANN SMYRNER stars in American International's color science fiction thriller, "Reptilicus," opening at the Theater.

1 COL. SCENE MAT 1G

Meeting Julie Adams:

THE CREATURE FROM THE BLACK LAGOON HAD GOOD TASTE!

by Dave Fuentes

When I was in 7th grade, I had an amazing art teacher named Mr. Ray who was known for his quick wit, hilarious social commentary, as well as a penchant for dropping unruly children into an industrial-sized garbage can (Ah...the good ole days!). In addition to these notable talents, Mr. Ray also happened to be a big fan of horror movies. His art room (which I consider myself blessed to have also had as my "home room") could best be described as organized chaos with paint supplies, poster board, and sketchbooks scattered helter skelter while under the watchful gaze of a 1979 ALIEN figure sitting upon a shelf.

During normal school hours this was a place of much laughter (mostly regarding the antics of our unconventional teacher) as well as creativity. Later Thursday afternoons, however, it would have a much more sinister purpose. I probably should confess (while hoping one of my own kids never reads this) that I was one of those unmotivated kids who had no desire to participate in sports nor learn to play an instrument. For a brief period in 1983, however, my school spirit would take a decisively upward turn.

It was during this year that Mr. Ray would create and host a "Horror Video Club" after school and it would forever change the way I'd look at genre films. Leave it to Mr. Ray to devise an extra-curricular activity that even I could get excited about and surely, if there was ever any reason to want to be held after school, this was it!

After our parents all signed consent forms allowing our participation (which was odd considering he never sought their permission when it came to dumping kids in the trash) we'd return to the art room after school for an introduction of the different styles of horror films. It was here that I was introduced to the uncut splendor of John Carpenter's HALLOWEEN and THE THING, the split screen and signature camera styles of Brian DePalma (BLOW OUT and CARRIE), the genius of Alfred Hitchcock (VERTIGO and REAR WINDOW), along with many other horror, science fiction, and suspense treasures. As there wasn't always time to watch entire films, Mr. Ray would occasionally focus on specific scenes he felt deserved our consideration.

One afternoon the discussion revolved around the Universal classic, THE CREATURE FROM THE BLACK LAGOON. This, of course, was a film for which I needed no introduction. Thanks to local Chicago programs such as "CREATURE FEATURES" and THE SON OF SVENGOOLIE, I was not only well acquainted, but an official Creature fanatic.



Although this film was a late addition to Universal's impressive list of classic monsters, it would remain my all time favorite. Even today I find the overall design of the Creature convincing while also marveling at how this virtually expressionless monster can still illicit such sympathy from me as a viewer.

Since we'd spent our last few sessions viewing R rated films (which for many of us was the first time we'd ever seen one), popping in an old B&W 50's film incited immediate groans from my fellow classmates. Mr. Ray suppressed their grumblings by assuring the group that he didn't intend to play the whole movie but rather just "part of it." Fans of this film should have no trouble guessing which scene I'm referring to. It is, of course, the infamous "swimming scene" where the Creature swims underwater in tandem with an unwary, Julie Adams, who glides above him on the surface. Shortly after pressing play on the VHS recorder (which at that time was about the size of your modern day microwave oven) the classroom soon became silent and transfixed on the small screen.

After seeing PJ Soles bare her breasts in HALLOWEEN as well as the opening shower scene in CARRIE the previous weeks, this was not where near as graphic and did not draw the smirks and giggles customary for a group of adolescent kids. Never the less, the rooms suddenly fell silent illustrating that Ms. Adams clad in that unforgettable white, one-piece bathing suit, along with a monster swimming rhythmically in sync, was a heck of a lot sexier.

FAST FORWARD 30 YEARS...

I'm 41 years old and gearing up for the **2012 HORRORHOUND WEEKEND** in Columbus, Ohio with my best friend, and **TERROR FROM BEYOND THE DAVES** co-blogger, David Albaugh. The theme for this event was "the women of horror" and among their guests was none other than **THE CREATURE FROM THE BLACK LAGOON's** fatal attraction herself, Ms. Julie Adams! Since both David and I can be described as middle-aged "monster-kids," there was no question that meeting her would be a top priority for both of us.

Towards the end of the event's first night (a Friday highlighted by picking up my Rhode Island counterpart from the airport and then making a six hour drive to Columbus) we were finally able to seek out one of Universal's most sultry legends. It was unseasonably warm this March 23rd and being in rooms packed with fellow conventioners makes it even more so. It was therefore a huge relief learning that our quarry was located in a large special events "tent" complete with ceiling fans and chandeliers!

While waiting for her autograph line (which would remain constant the entire weekend) we ogled some of the many still photos Julie Adams had available. We also noticed she had copies of her autobiography, "The Lucky Southern Star: Reflections from the Black Lagoon." This new book features highlights from Ms. Adams life and career in Hollywood. This would include details of her difficult childhood as well as an entire chapter devoted to **THE CREATURE FROM THE BLACK LAGOON** and behind the scenes tidbits. Both David and I grabbed copies along with selecting our 8x10 stills of choice before standing before her.

As with most first time celebrity meetings, there's always a bit of nervousness concerning what they'll be like in person. Despite us elevating their status in our fan-filled hearts,

celebrities are still "people" and, like all members of the human race, have their own unique personalities and temperament. Since many of these people are actors and actresses you'd assume that they could at least "act" happy to see us but that isn't always the case. We'd just seen



David Albaugh and Dave Fuentes (TERROR FROM BEYOND THE DAVES) with Julie Adams.

an example of that less than an hour before when meeting the great Tippi Hedren from **THE BIRDS** (but that's another story, folks) and were mentally preparing ourselves for anything.

This precaution would prove completely unnecessary! Ms. Adams was by far one of the most gracious and charming people you could ever meet. It was obvious to both David and I that her demeanor was truly genuine and that she was, no doubt, the same wonderful person even outside of the convention hall.

In **THE CREATURE FROM THE BLACK LAGOON**, Adams played Kay Lawrence, the soft-spoken and beautiful assistant to fellow ichthyologist, Dr. Williams (Richard Denning). Despite her obvious allure (which not only attracts the attention of both leading males but a previously unknown



Julie Adams at HORRORHOUND WEEKEND Columbus 2012.



Julie Adams signs her autobiography.

species of Gillman as well), Lawrence has no ego about her. Many women would probably dream of having two men sparring over their affections but Kay Lawrence takes great care to try and smooth out the tensions between Dr. Williams and her boyfriend, Dr. David Reed (Richard Carlson). She is also sensitive to the dilemma of the Creature; realizing that it is a misunderstood animal and not an evil monster. Ms. Adams had a long and prolific career both on the large and small screens but most of us monster fans will forever see her as "Kay Lawrence." I'm happy to report that she is VERY much like her character in real life.

Her warm smile could disarm even the most irascible individual (Dr. Williams notwithstanding) and, needless to say, it wasn't long before us **TERROR DAVES** were visibly gushing. I made a point to mention my old art teacher and how I readily agreed with his assessment of her aquatic minuet with the **CREATURE** being one of the Silver Screen's finest moments. She was very appreciative and also seemed genuinely humbled. By the time we left her booth, the convention was winding its way down for the evening and David and I floated back to our room feeling the calm serenity that Ms. Adams' mere presence had evoked.

Not surprisingly we decided to visit her again the next day. I wanted to pick up an extra copy of her book for a friend of mine, who also happens to be the only Horror Host in the country who has the rights to air the Universal classics on

National TV. These would include all three of the **CREATURE** films peppered with some entertaining horror host embellishments. Adams was surprised and delighted that the movie she had once been leery of playing in was still reaching viewers while garnering new fans today. She personalized the book, "To Svengoolie...thanks for keeping the Creature alive on National TV!"

Assisting her at her booth was her son, Mitchell Danton, who was also pleased to hear that the **CREATURE** was getting a fresh run on prime time commercial television. He would later show his enthusiasm by having his mother film a promo of Sven at a future event which aired the following May when Svengoolie hosted an encore of the movie courtesy of MeTV. Both Ms. Adams and her son also commented on how much they loved his parody commercial of "La-Goon Perfume" and his rendition of The Four Seasons' hit "Walk like a Man" ("Stalk the Gillman") that he'd added to it.

The following week, the 2011 Rondo Award winners were announced and Ms. Adams had been voted into the "Monster Kid Hall of Fame." I'm not sure what made us prouder; the fact that we had also won a Rondo for "Best Blog" or the fact that we had the unworthy honor of seeing our names on the same winner's list as Julie Adams. I sent an email to her son, Mitchell Danton, congratulating his mother on her award. He returned the sentiment while also saying how he "felt blessed for every day he has to spend with her." Mitch also mentioned that his famous mother would be appearing at the upcoming **MONSTER BASH** convention in Butler, Pennsylvania.

MONSTER BASH would provide a second opportunity for me to see Ms. Adams in as many months. This time she'd be joined by the **CREATURE** himself, Ricou Browning, a professional diver who played the monster during the



underwater scenes. **MONSTER BASH**, which specifically celebrates classic monsters, was an ideal venue for these two.

I'd have to make the trip solo this time but was more than up for the challenge. For several years I'd promised myself that I'd attend one of these events but was never able to. Finally my dream would be realized.

HORRORHOUND WEEKEND and **MONSTER BASH** are two VERY different events with each having its own charms. I was, however, very pleased with the warm and friendly atmosphere that permeated throughout **MONSTER BASH**. This was an event where you walk amongst strangers and feel that they are part of your extended "family" and not

just fellow fans. There was no doubt that Julie Adams and this event were the perfect fit.

Adams and Browning's booths were appropriately located next to one another with a life-size **CREATURE** standing between them. After waiting in line to see her, I received yet another warm reception and felt comfortable asking for a favor. I inquired if I could take a picture with both her and Browning while standing next to the statue. She agreed but, not wanting to inconvenience her waiting fans, only after her line had died down. Though the line remained steady, she did make good on her promise when it became more manageable. Finally the big moment arrived and I stood between Julie Adams and Ricou Browning! Oh, if Mr. Ray could see me now!



While preparing for the photo, Adams jokingly turned towards me and shook her finger saying, "Now don't you come between me and the Creature!" I gave her a wry smile and said, "Well....my name *is* David." they both laughed and I walked away grinning from ear to ear. **MONSTER BASH** was well worth my anticipation and I could not have asked for a better experience!

The next day Julie Adams and Ricou Browning were joined again on the **MONSTER BASH** stage to do a Q&A panel. They both shared their fun memories and Browning admitted that it was not easy keeping up with Julie during that famous scene. At the end of the forum, the audience was given a special treat when a costumed **CREATURE** walked up on stage, bent down on one knee, and presented Ms. Adams with a bouquet of flowers.

Yes, it's true that The Creature's romantic interests would prove every bit as disastrous as that of **KING KONG**'s. After meeting the woman behind Kay



It's always a "David" that comes between Ms. Adams and The Creature!



Julie Adams blows kisses to **MONSTER BASH** fans.



Julie Adams receives flowers from **THE CREATURE** at **MONSTER BASH 2012**.

Lawrence, however, I can honestly say that there are far worse things to die for.

NOTE: Mitchell Danton wanted me to tell all the **Scary Readers** out there that they can order copies of his mom's book **MY LUCKY**

SOUTHERN STAR: REFLECTIONS FROM THE BLACK LAGOON by visiting...www.julieadams.biz/store.html



MONSTER BASH 2012:

THE LAST BASH IN BUTLER

by David Hawk and Michael Ramsey

It was the end of an era. After years of being the host town of **MONSTER BASH**, Butler is no more (the host town).

MONSTER BASH (and Ron Adams) has decided that Butler is too small to host the nation's largest monster convention. **MONSTER BASH** is moving to Mars (the city, not the planet). Moving about 20 miles southwest **MONSTER BASH** is going to the Four Points Sheraton, Mars (which is according to the hype: is bigger and better). We shall see....

This **MONSTER BASH** was very nostalgic. Everybody was thinking of all the good times they had at the Butler Days Inn. And many had thoughts of all the great guests they had met there. Most were thinking of Forrest J Ackerman, one of the founding fathers of **MONSTER BASH**, who had several years ago passed the vale of death. There shall be none like him, again.... This was incidentally the best organized of all the **MONSTER BASHs** I have been to. They had rearranged the rooms, finally leaving the old video/movie room for a larger, better organized room where the Dealer's room had once been. Part of the former Dealer's room had been converted into a mini-Dealer's room and the old Video/Movie room had been

mini-Dealer's room and the one converted into the "new" Dealer's room and guest autograph room. The old CREEPY CLASSICS room (which had taken up a corner of the old video/movie room) was moved to the former autograph room. Clear? Well, apparently it was not too clear to the attendees since they were constantly asking staff where this event or the other was being held...I thought it had streamlined and made the functions run better than before. This BASH was the best ever!!! Debbie, Richard and yours truly, David arrived late Friday so I refer you to your other fine correspondent Michael Ramsey.

"The time is Friday, June 29th at 7 PM. As I begin this article of last weekend's jam-packed, fun-filled experience, the sky is darkening. The wind seems to be blowing a little harder. Just one week ago, the skies were bright and sunny as **MONSTER BASH 2012** got under way. Now this? This sky is almost black



2012's BASH was the last to be held in Butler. The next will be in Mars! We are going to miss seeing this sight!
(Photo Courtesy of David Hawk.)

[illegible]

BASH 2012 got under way. Now this? This sky is almost black now and trees outside my window and leaning on their side. It's time to shut off this computer.

Hours later, I discover that a rare type of storm known as a super derecho has just passed through and effectively wiped out all electrical power in eighty percent of my state of West Virginia, as well as several surrounding states. I am operating on battery power. The hurricane-like wind came through, did its job, and passed on. In twenty minutes, all power was gone. It was not to return to my house until four days later. The news media always referred to it as the June 29th storm, or the dercho. But we all know it was really **GROTAK—WIND OF DOOM**. For those who are not aware of the origin of this ferocious and diabolical wind, read on.

I arrived in Butler Thursday

evening, checked into my room, and headed to the pre-BASH event of movie screenings. After picking up my package containing the schedule and other goodies, I made my way to the "secret passage" leading to the screening/event room where projectionist Geoffrey Curtis was showing 16mm films to the early attendees. I arrived just after **TARANTULA** (Universal-International, 1955) had begun. John Agar and Mara Corday try to stop Leo G. Carroll's giant creepy crawler. Next up was **BLACK FRIDAY** (Universal, 1940) starring Boris Karloff and Bela Lugosi. After a brief break, Geoffrey screened **THE PHANTOM CREEPS** (Universal, 1939), a feature edited down from 12 chapters of the serial of the same name. It



features Bela's inventions of an invisibility device as well as a giant robot. Edward Van Sloan also starred. For the final film of the evening, a discussion was held among the attendees as to which of two films were to be shown. Since everyone was tired, the shorter of the two was decided upon. The winning film was an episode of the syndicated **THE ABBOTT AND COSTELLO SHOW** (1952-1954) titled "**THE HAUNTED HOUSE.**" This was the 12th episode of

the first season and told the story of Bud and Lou accompanying a girl to a haunted house. The show featured their famous "moving candle" routine, seen in their earlier film **HOLD THAT GHOST** (Universal, 1941). The longer film that wasn't shown was **DANGER ON THE AIR** (Universal Pictures, 1938) one of eight Crime Club movies (often erroneously reported as eleven movies by including three unrelated films) made by Universal from 1937 to 1939. The last foot of projected 16mm film left the reel at 1:50 AM.

MONSTER BASH 2012 officially opened on Friday morning. After the opening animated segment with Ron Adams coming across caskets and being chased, patterned after the title sequence in **ABBOTT AND COSTELLO MEET FRANKENSTEIN**, the **PREHISTORIC MONSTER BASH** of 2012 officially opened with the annual showing of the 15th episode of TV's **HOLLYWOOD AND THE STARS** series (1963-1964), "**MONSTERS WE HAVE KNOWN AND LOVED.**" Narrated by Joseph Cotton and originally airing on NBC on January 13, 1964.

The first film to be screened was **GORG** (Metro-Goldwyn-Mayer, 1961). Directed by Eugene Lourie, this movie is especially remembered fondly by monster kids as the monster (s) are really indestructible and actually live and return to their home at the climax. The destruction of London was not simply a "monster on the loose" but a mother searching for her child.



In the lobby lurked the SHE-CREATURE...
(Photo Courtesy of Michael Ramsey.)

The "happy" ending was inspired by Lourie's daughter, who cried at the death of dinosaur in the 1959 film **THE GIANT BEHEMOTH**.

Close on the heels of **GORG** was **BEAST OF HOLLOW MOUNTAIN** (United Artists, 1956), the first stop-motion feature filmed both in Cinemascope and color. Guy Madison and Patricia Medina star in this story based on an original story by Willis O'Brien titled "**RING AROUND SATURN**" (aka "**VALLEY OF THE MIST**"), written in the 1930s. The **BEAST** was an allosaurus that dwelled in a fabled "**HOLLOW MOUNTAIN**" in Mexico. It was animated using both stop-motion photography and "replacement animation," similar to the method employed by George Pal in his famous **Puppetoons**, made from 1932 to 1947.

Speaking of firsts, the first **MONSTER BASH FAMILY PICNIC** was held in the hotel courtyard with free hot dogs, chips and drinks being provided to the guests, courtesy of **TWISTED SPINE FILMS**. This is the only convention I know of where food is actually provided free to the guests. And still more free food to come.

Back in the event room, Cortlandt Hull and Bill Diamond previewed their latest project from "**THE WITCH'S DUNGEON**," a sequel to **THE AURORA MONSTERS DVD**. (This DVD is back in stock in our scary mail order pages! -D.D.)

So as to prevent the convention from ending on a tearful note, the **IN MEMORIAM** video was screened this first day rather

than on Sunday afternoon. We have lost so many talented actors, actresses, and genre related celebrities the past twelve months, several of whom have been guests at **MONSTER BASH**: the list included Ray Bradbury, Jonathan Frid, Cliff Robertson, Warren Stevens, Joan Taylor and previous BASH guests Norma Eberhardt, Richard Gordon, Susan Gordon, and Bill Hinzman. This touching tribute video was lovingly assembled by the official BASH videographer Charles Henson. The 1960 film **DINOSAURS** (Fairview Productions, 1960) was screened and featured the dynamic trio of T-Rex, a Brontosaurus and a caveman. This was followed by the Jack Arnold directed movie **MONSTER ON THE CAMPUS** (Universal-International, 1958). Scientists Arthur Franz's arm is accidentally cut on the teeth of a prehistoric fish, which had the effect of sporadically changing him into an anthropoid.

Mark Mawston introduced the brand new 94-minute documentary **RAY HARRYHAUSEN: SPECIAL EFFECTS TITAN** which then had its World Premiere right here at **MONSTER BASH**. Mark Mawston explained that this was not the final cut and would be the **ONLY** time it would be seen in this form. BASH attendees were privileged to see this reveal and comprehensive film on Mr. Harryhausen's remarkable career, which included interviews with admirers such as Peter Jackson, Dennis Muren, John Carpenter, John Landis, Tim Burton and Terry Gilliam.

Kenny Miller, who appeared in **I WAS A TEENAGE WEREWOLF** (American-International, 1957), **ATTACK OF THE PUPPET PEOPLE** (Alta Vista Productions, 1958) and Orson Welles' film noir classic **TOUCH OF EVIL** (Universal-International, 1958), went on stage for a Q&A moderated by Scott Goettel.



I WAS A TEENAGE WEREWOLF cast photo.

Leonard Kohl was scheduled to screen a **FLASH GORDON** episode but was unable to attend this year. We hope he is able to be back with us again next year when the BASH goes to MARS.

David Hawk adds, "Richard Hedges, Deborah Painter and myself had arrived late Friday evening, around the time that the Mexican Movie was to be shown. It had wonderful complimentary tacos and burritos being served. There was a rather nice 'rock fest' before the movie starring Arch Hall Jr., a talented musician and singer as well as actor from the fifties. He and the BASH BOYS (a local band with Kevin Slick and other staffers playing) entertained the BASH attendees with their excellent music. There was a special performance of **MONSTER MASH** by Mark Statler. Then came The Mexican Movie Night presentation: **SANTA CLAUS**. A live Santa Claus was being chased by Pitch (played by the delightful Paisley Adams). After that movie there was a showing of **THE BEAST FROM TWENTY ZILLION YEARS AGO**,



Also in the lobby resting was Kharis the Mummy.
(Photo Courtesy of David Hawk.)

an original film by Ryan Lengyel. And finally, to end the night was the Japanese classic, **GAMERA**.

The next day, Saturday, there was free cereal and cartoons for the kids and those still young at heart. Then there was a showing of the classic **ONE MILLION B.C.** (Hal Roach Studios, 1940). This film was the inspiration for Saturday

night's outdoor movie and starred Victor Mature, Carole Landis and Lon Chaney, Jr. Then came the **MONSTER BASH Braintwister** which tested the attendees' monster trivia skills. Our own Deborah Painter came in second place. Yeah!!!! The Son of Ghoul ran a **STOOG-A-THON** with the great old **THREE STOOGES** shorts.

Filmmaker Daniel Griffith introduced his latest documentary chronicling the life of



Rondo Hatton: **THE TRAIL OF THE CREEPER**. Rondo Hatton had a brief, but iconic, film career due to his medical condition of acromegaly and was featured in such films as **THE PEARL OF DEATH** (Universal, 1944), **JUNGLE CAPTIVE** (Universal, 1945), **THE SPIDER WOMAN STRIKES BACK** (Universal, 1946), **HOUSE OF HORRORS** (Universal, 1946) and **THE BRUTE MAN** (Universal, 1946). After a couple of presentations we attended the terrific cryptozoology talk by Stan Gordon, an expert on UFO landings in Pennsylvania and Bigfoot sightings as well. This was highly entertaining and informative too. Julie Adams and Ricou Browning talked about making **THE CREATURE FROM THE BLACK LAGOON**. This was skillfully moderated by Bob Pellegrino. At 4:30 there was a short biographical film titled **THE FACE IS FAMILIAR: GALE SONDERGAARD**. A supporting player in many films, she appeared in such genre films as **THE CAT AND CANARY** (Paramount, 1939), **THE BLACK CAT** (Universal, 1944), **THE CLIMAX** (Universal, 1944) and **THE SPIDER WOMAN STRIKES BACK** (Universal, 1946). This led us into the feature film by animation master Ray Harryhausen, **VALLEY OF GWANGI**.

Brian Nichols let us view his wonderful satirical film **EVEL KNEIVEL ON SKULL ISLAND—THE RESCUE OF ANN DARROW**. Then the presentation room introduced us to the charming and beautiful Martine Beswicke. A Q&A session was moderated by Scott Goethel. We learned about the making of Hammer's **ONE MILLION B.C., DR. JEKYLL & SISTER HYDE**, and 007's **TJUNDERBALL**, all featuring the wonderful Miss Beswicke. Then we were in for a laugh or forty when Don Reese took the stage and our breath with his "Fantastic" humor. Says David, "He is someone I look forward to seeing each year." Don had the audience rolling in the aisles. One of Don's theories was that each year's list of violent hurricane names is always too friendly and polite. Katrina is the name of a cute little Russian waif. "I like Ike" comes to mind with the mention of Hurricane Ike. They are no menacing names. He suggested that Stan Lee be in charge so we would have names like **GROTAK—WIND OF DOOM**. Now there is a name that commands fear and respect. Little did I know that **Grotak** would make an appearance six days later as the unnamed super derecho would swath through thirty-three states and wipe out most of the electrical power. The news media still refers to the June 29th derecho, but those in the know realize it was actually **GROTAK, WIND OF DOOM**.

One of our own, Dylan Druktenis, entertained us with his skillful film, **NUKA-SAURUS**. Dylan is a next generation monster fan who uses his computer to develop original monster films to entertain us all. Following this was a Question and Answers session with Arch Hall Jr. and Richard Kiel. An **EGAH** (Fairway International, 1962)

reunion took place when Arch Hall Jr. and Richard Kiel joined forces on stage to talk with Bob Pellegrino. Arch Hall Jr. also starred in such films as **WILD GUITAR** (Fairway



Mad Scientist Dennis Druktenis creates NUKA-SAURUS for the Dylan Druktenis film that premiered and was especially made for MONSTER BASH 2012. You can find this film on facebook.com/scarymonstersmag and youtube.

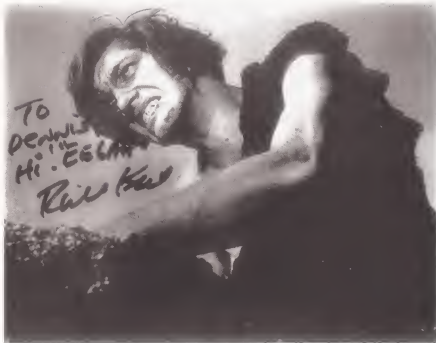
Martine Beswicke. Special thanks to Mark Bialek, Kevin Scarpini and Geoffrey Curtis for making this event happen. The Hammer Films production unspooled and images from the projector were seen on the large outdoor screen. Again, Ray Harryhausen's amazing creations battled primitive mankind



NUKA-SAURUS traveled from 1957 to attend The Last BASH in Butler.

International, 1962), **THE SADIST** (Fairway International, 1963) and **DEADWOOD '76** (Fairway International, 1965). Richard Kiel is the veteran of many, many movies and TV episodes including **THRILLER**, **THE TWILIGHT ZONE**, **THE MAN FROM U.N.C.L.E.**, **KOLCHAK: THE NIGHT STALKER**, **THE HUMAN DUPLICATORS** (Woolner Brothers Pictures, 1965) and his most famous role as Jaws in **THE SPY WHO LOVED ME** (Eon Productions, 1977) and **MOONRAKER** (Eon Productions, 1979).

More free food! At 9:00, it was time for **MONSTER BASH** to say thank you to their appreciated attendees with plenty of delicious cake. Yumm!!!! At 9:30 was the outdoor Drive-In Movie showing of **ONE MILLION YEARS B.C.** with



RICHARD KIEL

'Eggs'

FABRICATION INTERNATIONAL FILM 1962

and each other. Cavegirls Raquel Welch and Martine Beswick even battle it out as they get into a prehistoric catfight near the end of the movie, and are not replaced by stunt doubles. After the movie we went inside to see who won the Annual "Forry" Awards. The first winner was Mark Statler who had earlier sung the **MONSTER MASH** song on Friday night with the **BASH BOYS**. Next was Kevin Slick, the musician of **MONSTER BASH** playing music background for the silent movies played at **MONSTER BASH**. Then the Professional Award was given to Mister B.I.G. himself, Bert I. Gordon. Since he was not in attendance this award would be given to him on Sunday. Mark Mawston accepted the "FORRY" award for Ray Harryhausen and delivered the **FORRY** to Ray in England (a photo can be seen on page 129 of **SCARY 84**). A special amateur award was given to David "the Rock" Nelson. Then there was the singing of "The Song of New Wine," courtesy of Bob Pellegrino, from **FRANKENSTEIN MEETS THE WOLF MAN**. After that, the annual throwing of toys and other cool stuff to the audience in which Debbie Painter got one of the big inflated red dinosaurs. Yeah! David adds, "We had to leave to return to the hotel, so I did not personally see the following, Zach Zito gave a great one man performance taken from **THE LOST WORLD**. Mike reports: "Delighted with their goodies, the audience settled down to another amazing performance by the awesome Zach Zito. As he prepared the stage, one could examine various fossils on display at the front of the event room. In keeping with this year's theme, Zach combined the writings of Sir Arthur Conan

Doyle, Jules Verne, and Edgar Allan Poe into a 90-minute one-man monologue/performance of an adventurer exploring the uncharted regions of inner earth. as usual, it was a spellbinding and stunning experience by a master artisan.

California horror host Mr. Lobo was joined onstage by his cavegirl assistant Miss Cretaceous for a live presentation of his syndicated TV show **CINEMA INSOMNIA**. After making everyone still awake enough to remain after the evening's events take the "Insomniac Oath" not to fall asleep, the movie **REPTILICUS** (American International Pictures, 1961) was shown. This is

Denmark's first and only monster movie.

Sunday morning was a Mass by Father Mike (a priest from Ohio) for the Bashers. Then there was a showing of **THE LOST WORLD** (original 1925) with an original music score by Kevin Slick. then they showed a delightful children's film, **JOURNEY TO THE BEGINNING OF TIME**. It is very hard to find and much fun to watch. This was an Americanized version of a 1955 Czechoslovakian film titled *Cesta do Právěku* (Czechoslovenský Státní Film, 1955), literally translated as "Trip into Prehistory." It was directed by Karel Zeman, who also directed **THE FABULOUS WORLD OF JULES VERNE** (1958) and **THE FABULOUS BARON MUNCHHAUSEN** (1961). The original film opens with a man looking over his notebook and remembering the trip he took with his three friends to prehistoric days. This approximately five-minute prologue was replaced with approximately nine minutes of new footage shot with four American boys visiting The American Museum of Natural History in New York City. We never see their faces as they are other actors which are supposed to be the boys we see later in the original Czechoslovakian film. Inside the museum, the oldest boy falls asleep and dreams of a trip down a river to prehistoric days. This is where the two films merge. Most of the original footage remains from this point on. The original film ends with the four boys at the ocean at the beginning of the world. The Americanized version adds approximately four minutes of new footage showing the boys awakening from their dream but discovering the notebook from the journey beside them. Was it

really a dream? This is followed by new stock footage of erupting volcanoes and stuff. At noon there was a chapter of the serial **MYSTERIOUS ISLAND** (1951) with, of course, dinosaurs. At 12:30 there was supposed to be a Question and



was responsible for such films as **THE LAST MAN ON EARTH** (Lippert Pictures, 1964), **WITCHCRAFT** (Lippert Pictures, 1964), **THE HORROR OF IT ALL** (Lippert Pictures, 1964), **THE EARTH DIES SCREAMING** (Lippert

Answer session with Conrad Brooks but he missed the Convention due to ill health of the person who was supposed to give him a ride there. Then there was a special screening of **THE INCREDIBLE MR. LIPPETT**, a documentary by Ballyhoo Productions. This was introduced by documentary director, Daniel Griffith. The career of producer Robert L. Lippert was covered. Lippert formed Screen Guild Productions which eventually became Lippert Pictures and

Pictures, 1964) and **CURSE OF THE FLY** (Lippert Pictures, 1965). Then at 2:00 the convention showed a film by Bert I. Gordon, **KING DINOSAUR**. At 3:30 there was a Question and Answer period with Bert I. Gordon. Then a rarely seen film, **THE LAND UNKNOWN**, was screened. The convention shut down with **MONSTER BASH MEMORIES**, a film by Charles Henson about past **MONSTER BASHES**...

Adds David, "this was one of the Best **BASHES** I had gone to. Even without the Grand Old Monster...err, Man himself, Forrest J Ackerman. Ron Adams had worked hard (like he always does) to assemble a grand cast of Stars and Guess. Penny Dreadful, Garou and Rebecca Pavia as Luna were a delight to see again, as was Count Gore De Vol, and Mister Lobo. I really enjoyed meeting Martine Beswick, an actress who was gracious and friendly, a class act. Richard Kiel was always great to see, as well the marvelous Julie Adams and Ricou



David espied the talented Deborah Painter showing us her book **FORRY: THE LIFE OF FORREST J ACKERMAN** so Forry was still at **MONSTER BASH 2012** at least in book form.
(Photo Courtesy of David Hawk.)



Our favorite big man at the convention Richard Kiel.
(Photo Courtesy of David Hawk.)

Browning. Kenny Miller and Arch Hall were great musical guest and the **BASH BOYS** were terrific as well.

The talented Stan Gordon with his stories of UFO's and Bigfoot in Pennsylvania was fun. Bert I. Gordon and his beautiful daughter Christina were great to see again. And many more almost too numerous to list. All of you, and you know who you are, were grand and fun to see and speak with.

Needless to say we are looking forward to **MONSTER BASH 2013** at Mars this July 19-21. See you there..."



Singing favorite, Arch Hall Jr.
(Photo Courtesy of David Hawk.)

KAIJU KORNER

LET'S GET RIGHT TO IT!

by Mike Bogue

Welcome to another edition of "KAIJU KORNER!" Let's get right to it, shall we? In this edition, we'll be looking at recent TCM airings of three Toho classics, issue #100 of a certain North American monster magazine, and a bizarre Japanese kaiju eiga from 2007 that you might have missed—and that you might want to continue to miss after reading my review!

TCM's TOHO TRIUMPH

The music score...the trademark roar...the ominous atmosphere...the grim devastation...the A-bomb avatar...the tragic triangle...the final sacrifice.

All these ingredients, and more, blend together to offer viewers cinematic sustenance for heart, mind, and soul. Call it **GOJIRA**, call it **GODZILLA**, call it a misfire or a masterpiece or something in between—whatever the case, this 1954 Toho release remains, for most Big G fans, the penultimate kaiju eiga. For us, it is more than just a movie—it comes closer to being a revered text, a transcendent parable, a member of the family.

At 7 p.m. Central Time on Friday, June 15, 2012, Turner Classic Movies (TCM) made history by airing this movie—the Japanese version, not the later Americanized **GODZILLA, KING OF THE MONSTERS**—with English subtitles. To my knowledge, this is the first airing of the original Japanese version on major American television channel.

Venerable TCM host Robert Osborne showed respect for the film and for the career of director Ishiro Honda. As he said, critics who laughed off **GODZILLA, KING OF THE MONSTERS** as a campy hoot, largely because of the Americanized scenes, took the unadorned Japanese version seriously when they saw an English subtitled print of the film in 1982. *Village Voice's* numbered among those reviews in 1982 that accorded

GOJIRA a fair hearing, and found the movie innocent of charges of shoddy showmanship, but instead deemed the film a sincere and concerted effort on the part of the filmmakers, actors, and studio.

On the same June night on which **GOJIRA** aired, TCM made further American TV history by also showing the Japanese language version of **RODAN** and **MOTHRA**, both with

水爆大怪獣映画



English subtitles. Astoundingly clear, boasting vibrant color photography, the **RODAN** print appears so fresh, you'd swear the movie had been released last week and not over fifty years ago! **RODAN** fans get to see a few nuggets mined out of the Americanized version—for example, there's a nice overhead shot of one of the worm-like megamuron squirming its way through the village. Also, the **Rodans'** city attack features a few more scenes, and the finale manages to be effective, minus the narration contained in the Americanized version.

1961's **MOTHRA** remains as colorful and appealing as always. But the Japanese version includes footage deleted from the Americanization. For example, the Peanuts perform another song. Surprisingly, there are also a few special effects not included in the Columbia 1962 release of the film, such as a spectacular shot of **Mothra** demolishing the top of a New Kirk City skyscraper.



I must admit, it's a different world for daikaiju fans today than the one I grew up in. Nowadays we



get to see and own the original Japanese language versions of classic Kaiju eiga—and these DVDs are official, licensed releases! On June 15, 2012, TCM was a part of that greater access for North American fans, and my hat (or should that be my Xian antenna?) is off to them.

G-FAN JUBILATION!

As you read this, it will have already happened. What, you ask? The one hundredth issue of G-FAN! Yes, editor J.D. Lee's long-running kaiju periodical has hit that magic "century" mark. During its run from the early 1990's to today, G-FAN has been a treasure chest of kaiju eiga information, photos, interviews, and commentary. A plethora of fans, writers, and scholars have contributed to G-FAN throughout its almost twenty year run. Contributors that come to mind include Stephen Mark Rainey (author of the excellent novel *Blue Devil Island*), Skip Peel (compiler of the long-running Rex Summerall series), Peter H. Brothers (weaver of wondrous Toho SFantasy retrospectives), Brett Homenick (ace interviewer and avowed *GODZILLA VS. MEGALON* defender), Allen A. Debus (prehistoric scholar extraordinaire), Armand Vaquer (Japanese geographer par excellence), and many others.

I can proudly say I have a copy of every issue. If you missed #100 while it was on the stands, you can order it from Dennis Druktenis Publishing & Mail Order, Inc. for a mere \$9.95 plus shipping! For that matter, Dennis offers a wide-range of G-FAN back issues, so if your collection isn't complete, start building it today!

BIG MAN JAPAN-BIG MISTAKE?

A sumo-like giant fleeing from a fight. A monster that resembles a demon from hell. A generation of heroes in decline. No, I'm not talking about WWE **SMACKDOWN**—instead, all these sights and impressions can be found in 2007's Japanese-made satire **BIG MAN JAPAN**, written and directed by Mitoshi Matsumoto.

Using a mockumentary approach, the movie takes its time getting to the hero Daisato's



transformation into his gigantic alter-ego *Big Man Japan*. Indeed, the movie mixes the low-key, often humdrum answers Daisato gives to the interviewer with colorful and surrealistic visuals depicting the giant Daisato taking on a host of giant monsters. And what monsters they are, easily among the most bizarre to appear in Japanese SFantasy cinema.

Their curious names—The Strangling Monster, The Leaping Monster, The Evil Stare Monster, The Stink Monster—don't even begin to suggest their outré appearance. For example,

The Strangling Monster has arms that join together to form a huge loop, which it uses to uproot buildings before tossing them aside, and it also sports a clearly human head that is always careful to toss its sparse hair across the creature's bald scalp!

CGI is used to create both the monsters and the subsequent battles they wage again **BIG MAN JAPAN**. The effects aren't bad at all, yet the fights are somewhat disconcerting. Because the movie doesn't use



traditional daikaiju types (mythical dinosaurs, giant insects, winged dragons), the monster wars are simultaneously fascinating and off-putting.

More interesting is Daisato's backstory, tracing the lineage of "Big Man Japan" for several decades. One such foray features clever black-and-white footage in which Daisato's main forebear appears. In the past, Big Man Japan was rich, successful, and popular. But today, Daisato sports a middle-class income, abysmal TV ratings, and public animosity. Indeed, the ratings actually go up when Big Man Japan loses out to a strange crimson monster called Midon!

But when Big Man Japan inadvertently kills a child-like monster, he faces major public protests, even from his generally less than helpful agent. (Daisato insists he did not kill the cuddly creature, though we watched him dash it to earth after it bit one of his nipples—I know, I know, sounds weird, doesn't it? Rest assured it is.)

The Netflix sleeve for **BIG MAN JAPAN** calls the movie "hilarious." And that may be true if the viewer is on laughing gas. Since the movie is Japanese, perhaps much of the humor gets lost in the cultural translation. To be sure, I did chuckle a couple of times and smiled here and there. But for the most part, although interesting, **BIG MAN JAPAN** mostly fails to achieve the **THIS IS SPINAL TAP** mockumentary panache for which it strives.

In addition, because of a bizarre randy event involving The Stink Monster, the movie is clearly not for kids. In a similar PG-13 to R scene, a flashback shows Daisato's father attach electrodes to the hapless boy's nipples and subsequently almost electrocute the boy, whom afterward has developed large breasts with smoking nipples. Not funny, just odd, and definitely not kiddie stuff.

Speaking of "kiddie stuff," **BIG MAN JAPAN**'s biggest weakness is its disappointing ending. Out of nowhere, the movie shifts in tone and visual quality to deliberately primitive special effects and toy-like miniatures in a take-off on the *UltraMan* family of superheroes. This last minute jaunt into *Ultra* spoofing reaps no laughs but will probably leave viewers scratching their heads. Instead of maintaining its mockumentary approach to the end, and showing us what happened in the showdown between Big Man Japan and Midon, the movie instead shifts to a virtual alternate universe of monsterdom for a most unsatisfying conclusion.

Strange at its best, flat at its worst, **BIG MAN JAPAN** is definitely worth a look for fans of Japanese superheroes and Japanese giant monster movies. Flairs of imagination spark throughout, especially those scenes involving the monsters with whom Big Man Japan tussles. One odd detail shows the spirits of dead monsters float skyward in an inexplicable shaft of light; no one ever comments on this curious phenomena—but of course, in the world of **BIG MAN JAPAN**, monster ghosts ascending to heaven just seem par for the course.

COMING ATTRACTIONS...

In upcoming **KAIJU KORNER** columns, we'll be taking a look at **WARNING FROM SPACE**, **DEATH KAPPA**, *Godzilla* comic books, and much, much more!



Be there, or face the wrath of Kount Kaiju-san!



THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD MUMBLINGS

CREDIT WHERE CREDIT IS DUE:

JACK PIERCE, FRANKENDESIGNER

Castle of Frankenstein: How much of the monster's appearance came from Jack Pierce?

KARLOFF: All of it...

In his essay "Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre" author Robert Spadoni describes the Monster's look as "a face whose iconic power rivals that of the Mona Lisa and whose unforgettable status registered instantly at the moment of its first appearance." Jack Pierce, head of Universal's makeup department, is widely recognized as the man responsible for creating the look of the Monster, as well as that of many of Universal's most recognized and beloved characters. However, in recent years there appears to be some question of just who was responsible for the *design* of this iconic look that Pierce implemented, and a concerted effort seems to have been underway to shift the credit away from Pierce and into the hands of **FRANKENSTEIN** director James Whale.

On June 16th, 1931 Universal began filming a screen test for **FRANKENSTEIN**. Robert Florey directed this shoot with actor Bela Lugosi playing the role of the Frankenstein's Monster. Just exactly what the look of the Monster was at that time has been the subject of some debate over the years as the test footage, reportedly two entire reels worth, is now lost. The fact of the matter, however, is that the test footage with Lugosi as the Frankenstein Monster was deemed unsatisfactory and by June 29th of that year producer Carl Laemmle Jr. had replaced Florey with up-and-coming British director James Whale. Final filming began on August 24th, 1931, with actor Boris Karloff wearing the now famous Frankenstein makeup. The question is did Jack P. Pierce design and implement this makeup himself, or was he following previously created sketches done by director Whale?

In the book **THE MONSTER SHOW** (1998), author David Skal builds a case in favor of Whale saying, "For one thing, the makeup (like that of the monster's bride four years later, another Whale/Pierce collaboration) is obviously influenced by modernist trends in the theater and visual arts—notably expressionism, constructivism, and the machine aesthetic generally." I take odds with this description—to claim that the



makeup design of the monster is a product of modern art trends is a stretch, whether it is Cubism, Expressionism, or the Bauhaus (as Skal claimed in the original 1993 version of his book) or any other "ism" you care to attribute. I take particular exception with the comparison to Expressionism, an avant-garde art movement that emphasizes the artist's subjective interpretation over a realistic depiction of the subject matter. That sort of creative imagining is far removed from—if not a complete opposite approach to—designing a makeup that was meant to be realistically believable.

Skal, attempting to drive home his point, argues that "Though he was indisputable a gifted technician, there is no record that Pierce was influenced by or had any particular interest in

modern art," and perhaps this is true—however, Jack Pierce, far from being influenced by trends in art, approached the design as scientifically and clinically as possible. In a January, 1939 interview with the *New York Times*, Pierce explained, "I didn't depend on my imagination. I did three months of research in anatomy, surgery, criminology, ancient and modern burial customs, and electrodynamics. My anatomical studies taught me that there are six ways a surgeon can cut the skull in order to take out or put in a brain. I figured that Frankenstein, who was a scientist but no practicing surgeon, would take the simplest surgical way. He would cut the top of the skull off straight across like a pot lid, hinge it, pop the brain in, and then clamp it on tight. That's the reason I decided to make the Monster's head square and flat like a shoe box and dig that big scar across his forehead with the metal clamps holding it together."

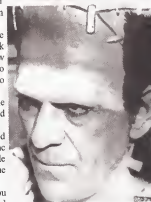
In an interview with **MONSTER MANIA** magazine in October, 1966 Pierce explained that he made hundreds of sketches and models while designing the Monster and that he made a life-sized casting. Pierce brought that casting with him when he made a TV appearance in 1962 on **MILLION DOLLAR MOVIE**, hosted by Wayne Thomas on KHJ-TV in Hollywood. In attendance that day was fan favorite Bob Burns, who provided the audio of this appearance for **MONSTERS FROM THE VAULT** magazine #14 (he had asked a friend to stay home and record the audio on a reel-to-reel recorder as it aired, and still has that tape to this day). The casting was made off of a clay head of the monster featuring a rough version of the design, an early draft of the finished form. The following is a portion of the interview from the appearance:

WAYNE THOMAS: There you have the original head, sculpted 32 years ago by Jack Pierce, back in 1930, for *Frankenstein*... How did it come about? How did they decide to make the movie and how did they happen to have the Monster look the way it does?

PIERCE: Well, Junior Laemmle brought me the book, and I read the book three times. And from that I did a lot of research work.

WAYNE THOMAS: Now, when you worked this head out, made it out of clay and put the hair on it and took it into his (Carl Laemmle Jr.) office, then what happened? What did he say to you?

PIERCE: Well he was very surprised. "You mean to tell me that you can do this on [a]



human being?" I said, "Positively." So he says, "All right, we will go to the limit." And from there on, the story was written, continuity was written, and then we went to work.

I asked Bob Burns about this casting, and here's what he said:

"Jack originally made a mold off of a clay head of Karloff, but didn't take the mold with him, only the casting of the head made from the mold. This casting was made out of wax very much like what was made for wax museums. I saw it up close, and it also looked like it had possibly been dropped a few times as there were some dents in it."

In the book of **GODS AND MONSTERS** (1999) author John T. Soister mentions this casting, "Jack Pierce spent countless hours on anatomical research, pencil sketches, and puttering with putty on the Karloff life-mask that he had fashioned."

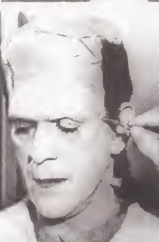
Directorial duties for **FRANKENSTEIN** were reassigned to James Whale, who began forming his own ideas for his particular version of the Shelley novel. In a letter to Colin Clive (written before filming began) Whale explained his intentions for the upcoming film: "I want the picture to be a very modern, materialistic treatment of this medieval story—something of a 'Doctor Caligari,' something of Edgar Allan Poe, and of course a good deal of us." The influence of *Caligari* is seen throughout the film, most notable in the set designs, with its sharp lines and exaggerated angles. In the article "Universal's Horror Tradition" from

AMERICAN CINEMATOGRAPHY (April 1987) Brian Taves notes that Whale "Kept most of the expressionistic set design derived from the sketches Florey and [Charles D.] Hall collaborated on." It is much more accurate therefore to say Whale drew influence from Expressionist films rather than modern art trends, as Skal suggested, as Whale lifted heavily from *Frankenstein's* German predecessors. This influence shows in the acting, direction, and even lack of music. Robert Spadoni describes *Frankenstein's* "self-conscious indebtedness to *The Cabinet of Dr. Caligari*." He writes, "Aspects of *Frankenstein* that show this influence include the artificial-looking sets and the narrative." Even Skal admits Whale "studied the film in preparation for *Frankenstein*."

Whale chose fellow British actor Boris Karloff for the role of the Monster, possibly at the suggestion of his longtime companion David Lewis. In a New York Times interview from December, 1931 Whale said, "Boris Karloff's face has always fascinated me, and I made drawings of his head, added sharp, bony ridges where I imagined the skull might have been joined. His physique was weaker than I could wish, but the queer, penetrating personality of his I felt was more important than his shape, which could easily be altered."

The first sentence from the Whale quote in the preceding paragraph has been the entire genesis of the controversy of who deserves credit for the Monster's look. The claim that Whale made sketches with the bony ridges seems believable, as he was an accomplished artist; however none of his sketches still exist to verify this, and even if they did, that certainly does not mean they existed before or were the impetus for Pierce's design. The closest thing to an existing sketch by Whale is one from a 1920 London play showing a character walking in a position similar to the Monster's stiff-limbed walk. Certainly nothing in that design implies anything resembling the Monster's makeup design (it has, however, been surmised that perhaps Whale suggested that walk to Karloff), and if anything it contributed more to the Monster's **COSTUME** design, with the similar shortened sleeves.

At that I want to take a moment to trace exactly where the notion that Whale designed the look of the Monster originated. The quote from the Dec. 1931 New York Times interview was often mentioned in early books and articles, yet credit for the Monster's design was still attributed primarily to Pierce. As John



Brosnan wrote in 1976 in **THE HORROR PEOPLE**: "Whale had been fascinated by the shape of Karloff's head and face. Karloff's physique wasn't really suitable for the Monster but Whale decided it could be easily altered with padding. The man responsible for turning Karloff into the Monster was make-up expert Jack Pierce."

The first mention I've found of any sort along those lines was from James Curtis in his 1982 book **JAMES WHALE**. He writes: "Whale's pencil sketches were used by Jack Pierce as a guide for moving in a new direction from the monster he fashioned for the Florey test." Suddenly Whale was being given credit for inspiring Pierce's design. Where Curtis got this piece of information is questionable, as there is no reference material to support that theory, and it seems to be mere conjecture on Curtis' part.

David Skal was the next to pick up on this and report it as fact. In the original version of his book, **THE MONSTER SHOW** (1993) he writes, "While thought Karloff's face had interesting possibilities; an amateur painter himself, the director sketched the actor, experimentally exaggerating the bony ridges of Karloff's head. He showed his ideas to Jack P. Pierce, head of Universal's makeup department since 1926." Mr. Skal goes on not only to give reasons supporting the theory of Whale as originator of the design but to take a swipe at Pierce in the process. "Pierce was considered a genius by those who worked with him, although perhaps an egotistical one; he never publicly acknowledged Whale's part in developing the Frankenstein makeup." James Curtis' **JAMES WHALE** is listed as one of the books Skal used for reference.

In 1995 Christopher Bram would take this theory up a notch in his book **FATHER OF FRANKENSTEIN**, a piece of fiction based on the life of James Whale. In it Whale is talking to a young reporter about *Frankenstein*:

Reporter: "Who came up with his makeup and look?"

Whale: "My idea. Muchly. My sketches. Big heavy brow. Head flat on top so they could take out the old brain and put in a new, like timed beef."

Whale is now suddenly **THE** person responsible for the design of the Monster. Not merely the horned ridges Whale initially mentioned but now also the brow, flat top, everything iconic about the look of the Monster derives from his sketches in this story. While **FATHER OF FRANKENSTEIN** is a work of fiction, this exchange is no less important as it contributed to the proliferation of the Whale-as-originator theory. (To his credit, Bram writes in the Author's note at the end of the book,

"THIS IS A WORK OF FICTION ABOUT A REAL MAN'S LIFE. I'VE KEPT TO the general facts of James Whale's life but have taken liberties elsewhere.")

In 1997 director Bill Condon wrote a screenplay based on the Christopher Bram novel. Titled **GODS AND MONSTERS** it not only used the same scene from the book but also added a scene showing an actual drawing of the Monster by Whale to further cement the theory once and for all that Whale designed this look and Pierce was the mere craftsman carrying out his design.

1998 was a banner year for the building of the Whale mythos as three new works hit the market almost simultaneously. James Curtis put out a new expanded version of his book entitled **JAMES WHALE, A NEW WORLD OF GODS AND MONSTERS**. David J. Skal put out a new book entitled **SCREAMS OF REASON, MAD SCIENCE AND MODERN CULTURE** and the film version of **GODS AND MONSTERS** directed by Bill Condon hit the big screen nationwide. Skal was on set for the filming of **GODS AND MONSTERS** for much of the shoot and produced, wrote, and directed a video documentary called "The World of Gods and Monsters: A Journey with James Whale." In **SCREAMS OF REASON** Skal now proposes, "Although Jack Pierce has been given the lion's share of credit for the monster's appearance, there are indications that Whale himself was largely responsible." By this point Whale has become largely

(Below) A portion of a **BORIS KARLOFF** interview conducted by Mike Parry and Harry Nadler that appeared in **CASTLE OF FRANKENSTEIN #9** in 1996 with both Jack Pierce and James (Jimmy) Whale comments by Karloff.

was once told that he insisted on doing his makeup himself—and did this awful hairy creature, not at all like our Monster.

CoF: How much of the conception of the Monster's appearance came from Jack Pierce?

KARLOFF: All of it . . . except for one very tiny detail. It was effective because he experimented and tried all sorts of things. Finally, when we were in the last stages and getting it down to what it would be, my eyes seemed too normal and alive and natural for a thing that had only just been put together and born, so to speak. I said, "Let's see if we can do something about it" . . . and we played around . . . and I said, "Let's put some putty on the lids." He put some putty on and shaped it so that the lids were the same . . . and that was it. It was trying to veil them . . .

CoF: What kind of director was Whale?

KARLOFF: Oh, a fine one . . . a very fine director indeed. He did **JOURNEY'S END**, the play which R. C. Sheriff wrote. A very, very fine director indeed.

CoF: Why was the scene with the little girl cut?

KARLOFF: Well, that was the only time I didn't like Jimmy Whale's direction. We were on our knees opposite each other when the moment came that there were no more flowers. My conception of the scene was that he would look up at the little girl in bewilderment; and, in his mind, she would become a flower. Without moving, he would pick her up gently and put her in the water exactly as he had done to the flower—and, to his horror, she would sink. Well, Jimmy made me pick her up and do **THAT** [motioning violently] over my head which became a brutal and deliberate act. By no stretch of the imagination could you make that innocent. The whole pathos of the scene, to my mind, should have been—and I'm sure that's the way it was written—completely innocent and unaware. But the moment you do **THAT** it's a deliberate thing . . . and I insisted on that part being removed.

CoF: Of the three films in which you played the Monster, which did you prefer?

KARLOFF: The first. In the second they made a great mistake about which I also complained, but, you know, you don't have much say in it. The speech . . . stupid! My argument was that if the Monster had any impact or charm, it was because he was inarticulate . . . this great, lumbering inarticulate creature. The moment he spoke you might as well take the milk or play it straight. In the third one I didn't like it because they changed his clothes completely . . . wrapped him up in furs and muck, and he just became nothing. I mean the makeup, like the clothes, had become part of him. If you accepted the convention that he lived or came to live, as it were, at the end of the film . . . after practically being destroyed . . . you could accept that he wore the same clothes to meet the script. So the first one I enjoyed . . . which was the best of the three.

CoF: Several years later you made **HOUSE OF FRANKENSTEIN** in which Glenn Strange played the Monster . . .

KARLOFF: That's right, and, in the

Continued

responsible, yet there is no evidence of this, only Skal's and James Curtis' suppositions.

Through repetition this became the accepted mantra for the development of the Monster's design. In the 2007 **UNIVERSAL HORRORS, THE STUDIO'S CLASSIC FILMS 1931-1946** (revised edition), by authors Weaver, Brunas and Brunas, they write: "The Monster's makeup design was once assumed to be wholly the creation of Jack Pierce, but in more recent times Whale's contribution has been recognized. That Whale's sketches of the creature's design jibes comfortably with the finished product can't be denied." In the original (1990) edition of **UNIVERSAL HORRORS** the authors made no mention of Whale as the originator of the design, but are now touting it as fact in the revised edition. None of Whale's sketches survive, so exactly what the authors are referring to is a mystery.

In issue #9 of **CASTLE OF FRANKENSTEIN** Mike Parry and Harry Nadler interview Boris Karloff in England and addressed the question of Pierce's involvement with the monster's makeup design directly:

CoF: How much of the conception of the Monster's appearance came from Jack Pierce?

KARLOFF: "All of it...except for one very tiny detail. It was effective because he experimented and tried all sorts of things. Finally, when we were in the last stages and getting it down to what it would be, my eyes seemed too normal and alive and natural for a thing that had only just been put together and born, so to speak. I said, 'Let's see if we can do something about it'...and we played around...and I said, 'Let's put some putty on the lids.' He put some putty on and shaped it so that the lids were the same...and that was it."

This came directly from Boris Karloff himself, who certainly would know as he and Pierce worked together for three weeks developing the makeup for the test shoot. Karloff said, "After Whale asked me to make a test for the Monster, the first thing I

did was go to Jack Pierce, the head makeup man at Universal. Jack was nothing short of a genius, besides being a lovely man. He was also in the inside of the studio, knew what the score was, and was in a position to stall the test. So at the end of the day's work on Grafi I would stay, and he would stay, and nightly he worked on the makeup until we felt it was ready. People in production were constantly calling and saying 'Aren't you ready yet?' and we would answer, 'No—we're not ready yet'!... I have to give him full marks for realizing the importance of what, ultimately, was a work of art."

Mae Clarke, who appeared in the film in the role of Elizabeth, recalled: "Jack Pierce was a genius. I remember him working with the still man, taking pictures or each step as the make-up was applied."

This is the way the make-up most likely developed, bit by bit, with Pierce experimenting



and documenting every step of the way, making changes, taking pictures, and so on. In an interview with **FILMS AND FILMING** magazine from 1957 (later reprinted in **CASTLE OF FRANKENSTEIN** #14 in 1969 as a tribute) Karloff said,

"I was given a test and got the part although the make-up was not at that time created. Jack Pierce, the chief make-up artists at Universal, and I, worked three hours almost every evening for three weeks creating the make-up. Finally James Whale, who directed **FRANKENSTEIN**, saw the test and was overjoyed."

In an interview from a Spanish newspaper Pierce explained more about this process—"It's impossible to count the number of hours he was here in this chair serving as a living model for diverse experiments that we photographed, to immediately change or discard according to the opinions of Mr. Laemmle, Mr. Whale, and other studio bosses."

A famous photograph survives of Karloff with pronounced "horns" or ridges on his forehead. These are no doubt the same ridges that Whale mentioned sketching. In the October 1966 **MONSTER MANIA** interview Pierce was asked



about this:

MM: We've seen a still from *Frankenstein* showing Karloff wearing slightly different make-up. He has two fleshy folds on his forehead with what looks like large staples holding them in place. Was this a test?

PIERCE: That was the idea of the director, James Whale. We later made a compromise.

That compromise, no doubt, was the metal clamps just visible through the hairline in the first film and quite prominent in *Bride of Frankenstein*. The fleshy organic horns hearken back to Skall's Expressionist theory, a subjective interpretation and addition by Whale, a fine artist, and not one that Pierce would have conceived or approved of. The metal clamps scream of the practical approach of Pierce—Dr. Frankenstein would simply clamp the skull together with metal to hold it in place, makes sense. In the end, practical won out over fantastic and the horns were dropped in favor of the more efficient clamp design.

Paul Jensen made mention of the Whale drawings in his 1996 book **THE MEN WHO MADE THE MONSTERS**. He said, "In 1931, Whale mentioned drawing Boris Karloff's features and contributing to the makeup design. True, he often did provide technicians with sketches to guide their work, but the Monster's basic appearance probably existed before Whale became involved."

In fact, there is even some debate as to exactly how early the basic Pierce design developed. In the famous lost test footage Robert Florey and cameraman Paul Ivano both swore years later that Lugosi wore an early, rough version of the final famous design. Here's Jensen on the topic:

"According to both Florey and Paul Ivano, Jack Pierce's makeup for Lugosi in the test was similar to that eventually used for Karloff, and one page of Florey's script contains a rough sketch of the Monster's now familiar square-skulled head, with a notation that Pierce should add bolts to the neck."

Perhaps there is some truth to the story. Remember, Whale was stepping into a production that was already well under way. Just as he used many elements of set designs that already existed, perhaps the Monster's look evolved from some preliminary work that Pierce had already conceived.

In 1970 word surfaced that a print of the lost Lugosi test footage filmed by Florey had surfaced and was for sale. This information was reported in several places and turned out to be hoax—however, one of the publications where it was reported was a French magazine called **MIDI-MINUT FANTASTIQUE**, issue #23. In it, along with the hoax ad, was an article that included a letter from Robert Florey to the editor of the magazine, Jean-Claude Romer. Apparently the two had already corresponded about the appearance of the Monster in the Lugosi test footage, and Romer included it as it pertained to this ad, which he believed (or hoped) was sincere. In this letter Florey

The Horrors of Makeup



Jack Pierce, Universal makeup artist, putting the finishing touches on Boris Karloff, the monster in "Frankenstein," a new horror picture coming to the Stanley Thursday. Inset is Karloff in his natural state. Note the resemblance to that late master of all screen character actors, Lon Chaney.

discusses this test footage, and in particular the look of the Monster: "As to the appearance of the Monster played by Bela Lugosi, Robert Florey gives us his personal and categorical

precisions. 'It was on the set of **DRACULA** that my cameraman, Paul Ivano, and myself shot approximately two and a half reels (1000 feet, or about 300 meters per magazine) of test footage with Bela Lugosi at Universal Studios for Carl Laemmle Jr. in 1931, being several sequences featuring Lugosi, Edward Van Sloan and, I think, Dwight Frye, on a set by Charles Hall. The makeup worn by Bela Lugosi was created and designed by Jack Pierce, head makeup artist at the Studio, that is to say **EXACTLY THE SAME** as that worn by Boris Karloff and the other Frankensteins that followed. There was no difference **WHATSOEVER** between the makeup on Lugosi or Karloff. I have no idea where Jack Pierce is working nowadays, but a few years ago, appearing on television, he showed drawings he had executed for the character **BEFORE** the test filmed



with Lugosi. Those drawings never changed. Those who claim without having been present at the Studio at that time—that the makeups were different are wrong.”

This is a very interesting and quite contradictory to what Karloff claimed, that the makeup didn't exist when he and Pierce began working together. Perhaps the truth lies somewhere in the middle, and the Lugosi makeup wasn't quite “EXACTLY THE SAME” as Florey remembered it, but Pierce used elements of it for the final Karloff design. In my opinion, however, the bulk of the look of the Monster most likely evolved mainly from those three weeks of intensive experimentation by Pierce and Karloff.

Here is Pierce's explanation for the now iconic bolts on the side of Karloff's neck mentioned in the Florey script:

“Those two metal studs sticking out at the sides of the monster's neck have puzzled folks to no end, so I'd better explain them. They are inlets for electricity—plugs such as we use for lambs or flatirons. Remember, the monster is an electrical gadget. Lighting is his life force...”

Again, another practical explanation for the addition of a design element. To attribute it to some “machine aesthetic” makes a nice footnote now, 80 years later, but the truth of the matter is it was designed with little of that in mind.

The test reel was filmed with Karloff in the now famous makeup and was a success with the Universal brass. As Gregory Mank wrote in **IT'S ALIVE, THE CLASSIC CINEMA SAGA OF FRANKENSTEIN**: “Junior Laemmle was amazed. Awed by the makeup, the producer also noted what Pierce had so wisely allowed: Karloff's gaunt, sensitive face was free for the play of emotions.”

I asked Bob Burns about the theory of Whale originating the design of the Monster. Here is what he said:

“Pierce did create the makeup for Boris in **FRANKENSTEIN**. I've heard this story before that it was Whale's design—he didn't know beans about makeup. I talked to Jack at length about all of his make-ups and I'm convinced that he did all of the Universal Monsters. The Mummy, Wolfman, and the rest of those wonderful creations.”

Scott Essman, author of **JACK PIERCE, THE MAN BEHIND THE MONSTERS**, had this to say about the topic: “In the movie **GODS AND MONSTERS**, the Whale character said that he came up with the makeup and that it was based on his own sketches. I confronted writer-director Bill Condon on that and he said that ‘Whale was the type of guy who would claim credit.’ Personally, I think Pierce designed and created it largely himself with a few contributions from others. Ditto for the Bride character and the Mummy and Wolf Man, etc.”

The fact that Pierce's other designs seems “void of cultural reference” to Mr. Skal may simply be because of the subject matter—this was a script about the melding of man and machinery, and it gave Pierce the opportunity to include things such as surgical techniques and “spark plugs” (electrodes on the neck). There would naturally be little current cultural reference in a movie about a 3,000 year old mummy or a fairy tell-



esque story of a man changing into a wolf.

Undoubtedly Whale and Pierce met and conferred upon Whale's addition to the **FRANKENSTEIN** project and the two would have naturally discussed plans for the Monster's look. What happened during that first meeting between Pierce and Whale is anyone's guess, but it seems highly unlikely that Pierce came to that meeting devoid of ideas and sketches to show his new boss. Whale definitely had input on the final design but no more so than any other director would have had, viewing the work of his makeup artist and making approvals here and there as it came into fruition, just as the studio heads did. The fact that Pierce never publically acknowledged Whale's contribution to the design of the Monster's makeup may simply be because there was none to acknowledge. Pierce worked feverishly for weeks and produced an iconic makeup, something he had done before, for other films—and something he would do frequently after this project. The length of time he studied “anatomy, surgery, criminology, ancient and modern burial customs, and electrodynamics” varied from interview to interview, but the three weeks of late-



night work with Karloff are an indisputable fact.

Without the studio's willingness to allow Karloff and Pierce time to experiment on the design, Whale's sensitive direction of the material, or Karloff's brilliant portrayal of the Monster **FRANKENSTEIN** would not have been the success it became. Pierce created the image, Karloff brought it to life, and Whale directed it onscreen. Pierce actually stated as much in the afore-mentioned Spanish interview when he said, "I counted on the collaboration of the studio, the director James Whale, and above all the interpreter, Boris Karloff."

The most frustrating aspect of the entire argument is the fact that James Whale doesn't need to be credited with the design of the Monster's make-up to cement his place in Hollywood history. His skill and talent are forever on display in **FRANKENSTEIN**, **BRIDE OF FRANKENSTEIN**, **THE OLD DARK HOUSE** and **THE INVISIBLE MAN**. Attributing unproved ideas of contributions he may have made while dismissing Pierce's creative efforts as merely following Whale's blueprint is unfair and irresponsible journalism, especially considering there is zero hard evidence to prove this. The only design contribution we know for sure that came directly from James Whale was the bony ridges from the test shot—by his own and Pierce's admission—and those were dropped in the final version.

After the film's successful release the studio sent the following letter to Jack Pierce, which is copied from his scrapbook:

Letter from Executive offices, **PARAMOUNT THEATRES, INC.**, **MACAL THEATRE BUILDING**, 6021 Hollywood Blvd., Los Angeles, California

Dear Jack Pierce:

Congratulations to you and Boris and Universal for the remarkable make up used throughout the picture. You once again prove yourself a genius at make-up, Jack, throughout "Frankenstein."

Sincerely yours,

Arthur Wensel, General Manager,
6021 Hollywood Blvd.

Universal certainly knew who was responsible for the Monster's design. In closing, I'll leave the final word for Pierre Fournier, the man who runs the fine blog **FRANKENSTEINIA** (<http://frankensteinia.blogspot.com>) and who probably has looked at more Frankenstein memorabilia than anyone on the planet. He writes:

"When all is said, the full credit for the creation of the classic Frankenstein image belongs squarely and indisputably with Universal's head make-up artist, Jack Pierce."

My thanks to the following people for sharing resources, time, and assistance during my research: Bob Burns, Scott Essman,



Jack Pierce gets carried away on the set of *SON OF FRANKENSTEIN*!

Jim Clatterbaugh, Pierre Fournier, Robert Taylor, Dustin Jablonski, Brandon Lunday, The Nashville Public Library, and all the talented and dedicated writers who have spent countless hours researching this film before me.

The following is an article that ran in a Spanish newspaper. I found this clipping in a page of Jack Pierce's scrapbook that was for sale through Heritage Auctions. As you know, Spanish doesn't always translate directly, so we tried to keep the translation as direct and faithful as possible without re-interpretation, therefore the dialogue seems a bit stilted in places....

THE MAN WHO MAKES MONSTERS

Actors are the ones who generally take all the honors in cinema. It is he who makes things heroic, who uses ingenious phrases, who brings us emotions or horrifies us with his romantic or tragic acting. But behind him are the ones who prepared the film to whom the public, naturally, has no obligation to remember. And amongst the collaborators who are ignored or forgotten the makeup man deserves a special place because he is a creator and an artist. And among all of them, without forgetting the famous Westmore brothers or Cecil Holland, true magician of make-up Jack Pierce, veteran makeup artist of Universal studios, is who I believe the most intriguing of all. Pierce fully uses his doctorate, which would seem a simple thing—from the Institute

of Beauty and Hair Design—as a scientific art (or artsy science) which deserves respect and admiration.

Jack Pierce has his department installed with Universal Studios, like a medical surgeon prepares his laboratory and operating room. The makeup section is wide and is tended by multiple employees to whom he gives orders. Like a luxury salon there are the chairs lined up in front of mirrors surrounded by stage lights. On the days of filming, especially in the morning, you may recognize many famous artists that go to his department to prepare for the day ahead. But to enter the private area where he makes an old man from a young one or a monster from a normal human is altogether different.

LON CHANEY FORWARD

Since the days of Lon Chaney, Pierce has been specializing in makeup. He was for years an assistant director but when Chaney appeared at the studios he became so interested in the ideas and the work that he decided to dedicate himself to makeup, which was then a vulgar activity, to which he dedicated all his time and he was the first to set up a special studio with that in mind.

For years, with rare exceptions, the makeup cinematographically has consisted in improving or enhancing feminine beauty and the interesting lines in the face of an actor. But that, despite the fact that new advances occur daily, now has no secrets, and there are dozens of makeup men in Hollywood that know how to do that. Pierce has specialized in the total transformation of physical and facial characterizations.

FRANKENSTEIN HIS MASTERPIECE

Frankenstein was, in fact, his masterpiece.

He tells me, "I counted on the collaboration of the studio, the director James Whale, and above all the interpreter, Boris Karloff."

"For the public a film starts when the title first appears. But in the studio there are many months of preparation before that prior to filming the first scene, and in the case of Frankenstein I had been barely notified that they would do such a theme when I was immediately brought onboard."

"I read on that occasion dozens of book on that material and I am proud to have given an anatomical preparation that was fairly complete. I got in communication with travelers and researchers from Egypt and the museum of Cairo to whom I am in debt for many of the details that turned out to be the most interesting in the characterizations of Karloff."

The public must have imagined upon seeing the film that it was a fantastic concept and even absurd. But none of that. There have been strange people and even doctors that have conducted experiments similar to the ones of Dr. Frankenstein, without success, of course, and articles, studies, and books guided

my creations of the figure of the monster. Each detail had a reason for being."

Pierce becomes excited, opens a drawer, and pulls out an interesting group of photographs of Karloff.

Look at the details—he tells me—"Those electromagnets in the joints between the head and the neck, for example, had a definite reason; to pass between the joined parts the violent current that would move the individual's blood. The square shape of the head was due to it having been necessary for Dr. Frankenstein to separate each part of the inside of the cranium to enlarge the cavity."

And even the detail in his way of walking I studied in individuals in whom an accident had produced leg fractures that were, in a certain way, similar to the joints that would have been possessed by that body."

And what did Karloff say?

"He is enthusiastic about these things. It's impossible to count the number of hours he was here in this chair serving as a living model for diverse experiments that we photographed to immediately change or discard according to the opinion of Mr. Laemmle, Mr. Whale, and other studio bosses. When the filming started Boris arrived at my studio at eight in the morning and by barely two in the afternoon he would be ready for the set. It took me six hours to prepare. They brought our lunch here because, moreover, he would not have dared to go to the diner to scare anyone who would see him. His appearance was so real, much more so than the screen reproduced, that when taking him to the set I covered his face with a cloth, led him by the hand and took him to the spot where they were filming just so no one would see the face as they were passing casually."

Pierce speaks to me with equal enthusiasm about each of his works in other films in which he characterized, transformed, or aged a Boris Karloff, a Bela Lugosi, a John Boles, a Gloria

Stuart, a Henry Hull and many others.

The work of facial and physical transformation by means of makeup, he tells me, is not only physical. I think it involves the psychological study of the character. I would not be able to comply with the order of the director or the actor that told me "Transform me into an old man." I have to read the theme, imagine the character, and then create my physical type. Because there are old men and then there are older men. The shape of the eyes, the hair, the beard, the gesture—that I can change with the addition of paste, color or shadow.

And that is why Jack Pierce is an artist that can change even the psychology of the person.

My thanks to my associate Sandra Walters for her assistance translating this interview into English. Without her assistance this translation would not have been possible.



Mazza's SCARY STILLS



1317-P6

"THE MAD GHOUL"

UNIVERSAL

Jack Pierce, Universal Studios makeup wizard who is famous for such spell-binders as the Frankenstein Monster, Count Dracula, the Wolf Man, Captive Wild Woman and others, has a new spook ready to roam the nation's silver screens. This time he has taken a handsome young actor, David Bruce, and transformed him to a "zombie" state, a dead man who walks, for a new thriller titled "The Mad Ghoul." Here Pierce shows how he does it:

Over the cotton pierce lays a heavy coating of powder, then an astringent application which wrinkles and shrivels the mask to simulate the decay of death. Dark makeup is then applied around the eyes, under the cheek bones and mouth to effect a sunken appearance.

Here's some more SCARY STILLS of Jack Pierce at work and more thanks to Robert and Lou Mazza.

—Dennis Druktenis



1517-P8

"THE MAD GHOUL"

UNIVERSAL

Jack Pierce, Universal Studios makeup wizard who is famous for such spook-binders as the Frankenstein Monster, Count Dracula, the Wild Man, Captive Wild Woman and others, has a new spook ready to roam the nation's silver screens. This time he has taken a handsome young actor, David Bruce, and transformed him to a "zombie" state, a dead man who walks, for a new thriller titled "The Mad Ghoul." Here Pierce shows how he does it:

With his eye rims painted red, his hair over his eyes, his neck in loose folds, the handsome Bruce has changed from glamour boy to ghoul. Pierce is shocked at his own handiwork.

Mazza's SCARY STILLS

MAJESTIC *Downtown B'ham's Biggest 2 for 1 Show!*
 PATTON ST. & ROCKWELL PL.

STARTS TODAY
 DOORS OPEN 10-45 A.M.

YOUR LAST CHANCE TO SEE THE BIGGEST OF ALL HORROR SHOWS!

KARLOFF IN **FRANKENSTEIN**
 ORIGINAL UNQUIT VERSION

BELA LUGOSI IN **DRACULA**



"The Monster of Frankenstein"
 1931-32 The Monster (Lon Chaney) holds his woman after the operation.

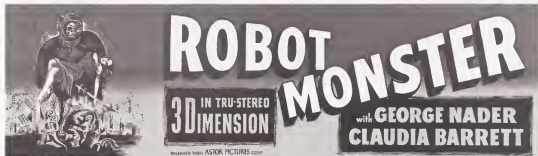


Above description for photo on right.

SCARY 85! THE SCARES CONTINUE IN 2013!

068 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Banners loomed LARGE!



by Kent R. Daluga

Banners loomed large...as the earth grew darker and darker and we/us/them couldn't make out the visuals on the screen as the children screamed "trick or treat, Happy Halloween and Thank You! It was a sad day indeed as the promise of a new day would lead to no "ripping" upon this chamber door....and another Halloween would add up in round numbers to ZERO!

As the strains of Ronald Steins' soundtrack music played and their finger tips tapped upon keyboards in the ever maddeningly display of what is the answer to questions we know even to ask? Had Lovecraft truly found the answer and paid the price of it...or maybe by becoming smaller, and smaller and even smaller he simply disappeared as the man in the...well you know the tale of his fate. Banging loudly at my inner ear is the sound of my own heartbeat and the blood pumping in and out, in and out and still it flows....always pumping and always it brings the sounds of ZERO, ZERO, ZERO....it was to be a Halloween of round numbers.

....Those with the room will have them upon their walls and maybe even ceilings and I of course am speaking of movie banner posters. No longer the bastard child of inserts, half sheets and the one sheets, these colossal statements from a mostly by-gone era are to be relished, treasured and unrolled and now is the time to share some of their wonder.

2 feet by 7 feet or maybe 7 feet by 2 feet is the answer to fully tell the world "I love this freakin' movie!" and if you have love for John Wayne films then owning a "HONDO 3-D" is gonna make a bold statement of who you are and even arrows and bullets always fly better in the Third Dimension....ouch! The name is Bond, James Bond and Sean Connery was indeed back in the role that allowed him the most fame in the 1960's and 1970's and beyond to 1983. Never shaken and never stirred was this attention grabbing banner of the greatest spy agent.



My brother, Allan saw **DIAMONDS ARE FOREVER** at the movies at the time and I saw it on the ABC-7 Sunday Night Movie in the later 1970's. I was of course a bit envious of his viewing it on the big screen.



Was it "The Stones" or "The Beatles" that did it for you? Maybe both or maybe neither rock groups rolled you? But owning the Fab 4 banner of **LET IT BE** would twist and shout to any music lover or banner collector as well...across the universe!

3-D is so popular now and maybe the time is right to re-release **ROBOT MONSTER** on the populace and run away with the \$5 to finally purchase the gorilla suit head or use it to buy a robot body for the head...very confusing in 1953 and I must...but I cannot...reveal the truth about **TRU-STEREO 3 Dimension**. Sorry Dad and Uncle Bob and of course Jack...I promised.

A banner from space and beyond stares out at us all and you have been warned that **THE SHE MONSTER** who is indeed astounding in curves and spaceships is invading this man's/ woman's domain. A wonderful slice of paper that is one of Ed Shea's favorites and what did she look like when she lowered those space arms??

One man's favorite film would be **IT CONQUERED THE WORLD** and if you guessed the man to be **SCARY MONSTERS'** own Dennis Drukienis, then you would be correct!! Gaze into the eyes/orbs of "IT" and be warned that it will control you and all you love and then the whole

THE ASTOUNDING SHE MONSTER

An AMERICAN INTERNATIONAL Release

ROBERT CLARKE
KENNE DUNCAN
MARILYN HARVEY



IT CONQUERED THE WORLD

PETER GRAVES • BEVERLY GARLAND • LEE VAN CLEEF
Directed by AMERICAN INTERNATIONAL PICTURES



WEREWOLF OF LONDON

STARRING HENRY HULL • VALERIE HOBSON
A STAR ART PICTURE RELEASE



THE SHE-CREATURE

CHESTER MORRIS • MARLA ENGLISH • TOM CONWAY
Distributed by AMERICAN INTERNATIONAL PICTURES

world...and then what?? Amazing graphics on this one for sure and it's got "Garland" as in a fine holiday tree wrapped.

A fight of the fiends as this **WEREWOLF OF LONDON** banner displays (spoiler alert) the two who would howl at the moon and be interested in a certain flower that blooms in the moonlight...bloom and grow...and bit and hiss!! A favorite movie that spans from showings on "CREATURE FEATURES" to "SVENGOLIE" aka "SON OF" and dig that blue bat (before printing in this b/w magazine of course).

hands and pogo sticks...bouncin' your way...boink, boink.

The treats are gone and the day is now a memory as is the evening...but it will happen again as sure as it always does with or without humans, dinosaurs and or spacemen or maybe we can all be back for another visit.

Until next time.

"K" WHO CONQUERED THE SCARY WORLD!
One Scary Banner at a time!

O Douglas Menville has had a life-long love affair with science-fiction, fantasy, and horror. A native of Baton Rouge, Louisiana, he still remembers the impact the films *SHE* (1935) and *THINGS TO COME* (1936) had on his young impressionable mind. Being trained at the USC Cinema Department as a film writer and editor, he worked on some low-budget productions including Robert Clarke's ground-breaking low-budget independent horror film *THE HIDEOUS SUN DEMON* (1959), until his other obsession, writing, pulled him into the script vaults of Famous Artists agency in the same building where Ray Bradbury happened to have an office, and that began a life-long friendship. Scripts led to book and periodical editing, and a collaboration with R. Reginald (real name Michael Burgess), producing several series of classic horror, fantasy, and science-fiction anthologies, including 194 volumes for the Arno Press.

During the 1970s Doug and Reginald edited a short-lived digest magazine, *FORGOTTEN FANTASY*, which later morphed into a series of 24 trade paperbacks called *THE FORGOTTEN FANTASY LIBRARY*. In 2005 Doug and R. Reginald published *CLASSICS OF FANTASTIC LITERATURE; OR, LES EPINES NOIRES: SELECTED REVIEW ESSAYS* for Borgo Press. For twenty years Doug was Braille Publications Editor for Braille Institute and edited the bi-monthly *BRILLE MIRROR*, as well as editing periodic anthologies of brailled stories for blind children called *EXPECTATIONS*. He is the author and co-author of, among many books, *THINGS TO COME: AN ILLUSTRATED HISTORY OF THE SCIENCE FICTION FILM* (Times Books, 1972), *FUTUREVISIONS* (Newcastle, 1985), and, with co-author Rae Odell, *UNDER EGYPT* (Wildside Press, 2007), a fantasy-adventure-horror novel set under the shifting sands of the Sahara. Retired now from the Braille Institute, Doug lives with his wife, Rosalie, on a quiet North Hollywood street.

Doug was there when Robert Clarke made the first guerilla science-fiction film, and to quote the words of Dr. Buckell, "this is his story."



HELL-RAISIN' IN THE SUN: The Making of the *HIDEOUS SUN DEMON*

As told to Stephen Daly

I was a student at the University of Southern California (USC) Cinema Department, 1956 through 1959, and in 1957 or 1958 Robert Clarke, who was an actor who had appeared in a number of movies over the years, usually small parts, decided he wanted to make his own movie. He had financial backing from his wealthy in-laws—he had married into the family of the King Sisters, who were a popular vocal quartet of the time—and they gave him money to do this, plus he has saved some money from his own work. He had always been fascinated with *DOCTOR JEKYLL AND MR. HYDE*, plus werewolf stories such as *THE WOLF MAN* and so forth, and he thought, why not change that around, give it a flip, and make it that the guy changes into a monster when he gets into the sun's rays instead of the moon's. So that was the idea, when this guy is exposed to sunlight, he reverts back in evolution to a reptile, sort of a creature representing what might



ROBERT CLARKE
PATRICIA MARINING • NAN PETERSON • DIRECTED BY ROBERT CLARKE
STORY BY ROBIN C. KIRKMAN • SCREENPLAY BY E.S. SEELEY, JR. & DONNE HOAG
CASTING BY JAMES H. HANCOCK • EDITOR JAMES H. HANCOCK

have happened to humankind if the comet hadn't wiped out the dinosaurs; we might be man-shaped reptiles today. But the monster has no judgment left, he's just like an animal, a savage.

Bob wanted to get this film made as cheaply as possible, so he came to USC and rounded up a bunch of us students to work on it, and paid us—but not much—and got a fellow named E.S. Seeley, Jr. to write the screenplay from Bob's idea. I think Seeley made more money than any of the rest of us did (I don't know what Bob paid him, but I think it was around \$5,000). Bob took the screenplay and scouted locations, and we shot it mostly on weekends because all of us had classes that we couldn't cut to do this. Somehow we got it all together. We knew enough about filmmaking from our classes to put it together. Tom Boutross did a very excellent job of editing. We rented equipment from motion picture rental houses and we shot in 35mm. I was chosen to work on the sound crew, mostly

using the boom microphone to record. I ended up getting "sound" credit on the film, but the sound is so bad in spots, I'd really like to erase that from the record! I had nothing to do with the final mix, which is where I think things went wrong. But anyway it was fun.

E.S. Seeley, Jr.—who wrote the screenplay—was quite a character. I don't know if he was a part-time or full-time student, of if he even graduated, but he was so weird. He had a 1930s Packard that he drove, and he always put on gloves to drive it. And he always carried an umbrella, no matter what the weather was (in those days it hardly ever rained in Southern California). And he had written some other things, most notably a series of huge novels—none of which were ever published—and the theme of them all was that God was evil and responsible for all the bad things in the world. I tried to read a couple of them, but they were just unreadable: long lectures and polemics on the evils of God and so forth. Seeley was really what you'd call an eccentric. But he was a pleasant guy, and he was just one of the crew. Later on he actually published a few paperbacks—exploitative types of things—with titles like *SORORITY SIN* and such—but as far as I know that's all he ever got published.



"HIDEOUS SUN DEMON"
 BOB BOBBY CLARKE (ROBERT CLARKE) (PATRICIA MANNING) (NAN PETERSON) (PETER SIMULUK) (DEL COURTNEY)
 59/79

In addition to his boom mike work on *HIDEOUS SUN DEMON* Douglas Menville had a brief acting part as a policeman (he is the policeman closest to the car).

"The Hideous Sun Demon"

CREDITS

Producer-Director ROBERT CLARKE
Associate Producer ROBIN KIRKMAN
Film Editor and Co-director THOMAS BOUTROSS
Production of Monster Sequences GIANBATISTA CASSARINO
Screenplay by... E. S. SEELEY, JR., and DOANE HOAG
Story by ... ROBERT CLARKE and PHIL HINER
Photographed by... JOHN MORRILL, VILIS LAPENIEKS, JR., and STAN FOLLIS
Music... JOHN SEELY
Sound... DOUG MENVILLE
Production Assistant... TOM MILLER
Editor's Assistant RON HONTHANER
Script Supervisor... DENIE FOLLIS
Running Time 74 Minutes
MUSICAL SCORE
Song "Strange Pursuit" MARILYN KING

CAST

Dr. Gilbert McKenna ROBERT CLARKE
Ann Russell PATRICIA MANNING
Trudy Osborne NAN PETERSON
Dr. Frederick Buckell PATRICK WHYTE
Dr. Jacob Hoffman FRED LA PORTA
Police Lieutenant BILL HAMPTON
Mother DONNA CONKLING
Little Girl XANDRA CONKLING
Radio Announcer DEL COURTNEY

SYNOPSIS

Dr. Gilbert McKenna (Robert Clarke), atomic physicist, is rushed to a hospital as the result of an accident with fissionable material in which he was exposed to an undue amount of radioactivity. While under observation at the hospital he becomes a scaly, lizard-like creature. Dr. Stern (Robert Garry) explains to McKenna's close friends, Ann Russell (Patricia Manning) and Dr. Frederick Buckell (Patrick Whyte), that it has been brought on by a combination of the exposure to the radioactive material combined with the rays of the sun. McKenna's chromosome structure has been thrown out of balance causing him to revert backwards in the evolutionary cycle to the stage of the lizard. He must stay out of the sun for the remainder of his natural life.

Gil retreats to a big, empty, isolated mansion owned by his father. He goes to a nearby bar and has a flirtation with a singer (Nan Peterson) and he remains out until dawn. Terrified, he rushes to his car, drives home and in the house discovers that he has reverted to the horrible lizard creature.

Ann is waiting for him and tells him that she and Dr. Buckell have called in for consultation. Dr. Jacob Hoffman (Fred La Porta), a world-renowned scientist, specialist on radioactivity. He warns the next sun-exposure may be fatal. But Gil keeps a date with Trudy, and her jealous suitor, George Messario (Peter Simuluk), and his henchmen give him a good going over. Next morning finds him on the street—in the sunlight—once more. Before their horrified eyes he is transformed to the loathsome lizard-creature. The scientist-turned-monster kills George and runs for a wooded area towards home.

The police await him but he escapes through the back door. They give chase through railroad yards, into an abandoned warehouse, and finally, he seeks escape atop a huge gas tank hundreds of feet high. In a terrifying climax there is a struggle-to-the-death with the monster plummeting to his death hundreds of feet below.

Ann turns away in horror while Dr. Buckell tries to comfort her with the words that perhaps Gil's sacrifice in the name of scientific progress will serve some useful purpose, after all.

The *HIDEOUS SUN DEMON* was Bob's movie. He directed and acted in it, and did it his way. Most of his decisions about shots and so forth we pretty much agreed with. I think he did a pretty good job on it, being a first-time director. And we were students and didn't have much experience either. I thought Bob was a nice guy, and for the most part he had a lot of patience with us, and we liked him. He knew we were amateurs, and so was he. Now and then he would get excited—there was some kind of minor blow-up on the roof of the medical building—but I only vaguely recall that. He was under a lot of pressure. He had to prove something to himself and also to the King family because they put money into it.

In addition to the boom mike work, I also had a brief acting part as a policeman. In the scene near the little girl's house when the mother is looking

for her (filmed at the Long Beach oil fields), I'm driving the police car that arrives first, and I jump out looking around for the demon. When the policeman enters the shack looking for the transformed doctor, that originally was to be me, but for some reason I couldn't come back and complete that scene—either I got sick or I had a class or something—so my friend Ron Honthaner (also assistant editor on the film) took over that part and encountered the demon in the shack—but it should have been me.

As far as locations go, I'm a little hazy, but I remember having the boom mike at an old mansion on Micheltorena Avenue in



Policeman Douglas Menville to the rescue!



Douglas was supposed to be the policeman in this scene but wasn't available when this scary scene was shot.

the Silver Lake area, which was the exterior and grounds of Bob's character's home. The bar that he enters and encounters the lovely Nan Peterson was I believe on Sunset Boulevard, near the ocean, near Highway 1. The huge gas tank at the end was shot in downtown Los Angeles near Union Station. I think we actually talked to the people who ran the facility, and had them lower the roof. Apparently as the gas or oil goes into the tanks, the roofs of the tanks rise of their own accord, and then lower when the gas is extracted. I think we asked them to lower the roof so we'd still have some of the framework around the roof, and they did.

On top of the gas tank—it must have been like hell up there. My work wasn't up there—I didn't have to go up—but when the guys got back down they talked about it and you could tell. Richard Cassarino, the make-up man, who played the cop who goes up and shoots the demon, and poor Bob and the cameraman were up there—it must have been a hundred degrees! Bob nearly passed out because the rubber monster suit covered his head and torso.

We also made a dummy to represent the demon as he falls from the top of the tank, and I think that it came to pieces as it fell, so we had to make a better one and shoot it again, and that is the one you see in the final film. Then at one point they tied a camera to a rope and dropped it off the top to get some point-of-view shots from the monster's perspective, but the footage wasn't used when the film was released theatrically.



Patricia Manning, who played Anne, was a lovely lady, very nice, ready to do anything that was required, and a pleasure to work with, as was Nan Peterson—the blonde—was nice also, very sweet. All the actors were very co-operative and didn't evince any attitude problems, even though they knew they were making an ultra low-budget movie. But they needed the money—whatever they were getting paid, and I'm sure it wasn't much—and they were getting exposure.

Tom Boutross, who is credited as co-director, was really more of an assistant director, making sure that people and props were in the places they should be. Tom's main work on the film was the editing, and I think he did a great job. He was an old friend, and that takes me back to my first days in California.

When I first came out here in 1956 to stay, a whole bunch of us rented a house near USC, so close that we could walk to school from it. We were all film students, so we called the house "Cinemanor," and Tom was one of the original founders of the house. He was a friend from way back. He loved film, and he was obsessed with Beethoven the way I am with Groucho Marx; he has a huge collection of Beethoven recordings and memorabilia. Tom was good at film editing, that was his forte at USC, and he worked on a few other semi-professional films like *DEMON*, so he had a little bit of experience. Bob thought very highly of him and gave him the job of editing. Later on he worked on a lot of other pictures, including *THE BANANA SPLITS ADVENTURE HOUR* (1968), and *THE LEGEND OF BOGGY CREEK* (1972). He was quite a character, with strong opinions about things. He was a grand guy.

Robin Kirkman, who is listed as "Associate Producer" on the film, was also a student at USC, but he didn't live at "Cinemanor," he lived separately. He had inherited quite a lot of money from his parents, I believe, and he put a bundle into the movie with Clarke. Robin was a wonderful guy too, and we all liked him. After graduation he went up to Oregon for the rest of his life. After *DEMON* he had done some other film work and I think got involved with a bookstore.

There were four cinematographers on the film, John Morrill, Vilis Lapieniks, Stan Follis (all of whom are credited on screen), and Eric Daarstead (who was uncredited), and they were all excellent cameramen, especially John who was good at lighting. The photography assignments were divided up among



Richard Cassarino designed and built the *DEMON* monster suit and also played the cop in the final scenes on top of the gas tank.

whoever was available, and I can't remember who shot what.

Richard Cassarino designed and built the monster suit, and he was a nice guy. And he also played the cop on top of the gas tank. He was not a student at the school and I think may have been someone Bob had known from before. He was also on the

BONUS! HIDEOUS SUN DEMON PRESSBOOK

SHOWMANSHIP MANUAL

THE SCREEN'S GREATEST SCIENCE-FACT SHOW!



PACIFIC INTERNATIONAL

POSTERS



PUBLICITY

SENSATIONAL HORROR SHOW IS SCHEDULED (Advance)

"The Hideous Sun Demon" commences its local showing at the Theatre on...

Robert Clarke is seen as the scientist whose experiments cause him to revert in the cycle of evolution to the age of giant, scaly lizards. With his only hope of regaining and retaining his human identity being to forever stay out of the sunlight, his infatuation for a henky-tonk singer keeps him out until daylight and proves his undoing.

Nan Peterson portrays the role of the blonde singer who unknowingly triggers a chain of terrifying events. Patricia Manning and Patrick Whyte portray the roles of the closest friends of the young physicist-turned-monster, but even their best efforts can not save him. Fred La Porta has the role of an eminent scientist famed for cures caused by radioactive burns. His warning about the sunlight is ignored and what follows when the man becomes the maddened monster makes an electrifying climax.

"The Hideous Sun Demon" is being released through Pacific International Pictures.

ACTOR ACHIEVES TRIPLE ROLE IN HORROR HIT (Biography)

Robert Clarke produced and directed "The Hideous Sun Demon" in which he also stars. This is the first time the versatile actor has produced or directed a film.

Born in Oklahoma City, he attended the University of Oklahoma and received his B.A. degree in Economics from the University of Wisconsin. After serving in the United States Army Signal Corps, he moved to California where his appearance in several stage productions was spotted by a talent scout for RKO and he was put under contract to that studio.

Clarke played in a number of westerns at RKO and then went East to join the Newport Casino Theatre in Newport, Rhode Island, where for the season of 1947 he was leading man. Later, on Broadway he did the juvenile lead in "The Play's The Thing" which starred Louis Calhern and Faye Emerson. He was then brought to the attention of Ida Lupino and again landed in Hollywood where he appeared in two pictures which the actress-director made for RKO release.

'HIDEOUS SUN DEMON' STARTLES ALL FILM FANS! (Current)

"The Hideous Sun Demon," the film currently screening at the Theatre, stars Robert Clarke as an atomic physicist whose experiments cause him to revert in the cycle of evolution to the age of scaly, giant lizards.

With his only hope of remaining human the necessity of staying out of the sunlight for the remainder of his life, the young scientist hides away in his remote hilltop home by day and roams the hills at night. On one excursion he visits a bar, meets a blonde singer and because of her stays out until dawn when the morning light causes him to revert to the lizard-monster.

His close friends, played by Patricia Manning and Patrick Whyte, bring in a world-renowned scientist, portrayed by Fred La Porta, and his verdict is that hope can be entertained but only if the physicist shuns the daylight forever. Another exposure could be fatal.

But desire to see the singer lures the young man to the bar once more and again it is morning when he finds himself on the street and threatened by the girl's jealous suitor. Becoming entirely to the animal he becomes a maddened monster who kills and tortures. Through railroad yards, into an abandoned warehouse, he is pursued by the police and finally atop a huge gas tank hundreds of feet high where a struggle-to-the-death occurs and provides the screen with one of the most frightening climaxes ever filmed.

"The Hideous Sun Demon" is being released through Pacific International Pictures.



Ad Mat 101

SCARY 85! THE SCARES CONTINUE IN 2013!

075 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



shoot to make sure that if there were any repairs to be made on the suit he could do them. The suit was quite elaborate and well-designed, and I never knew whether he had done other costumes, or where he had learned the craft to put the suit together so well, but we were lucky to find him.

As I look back on the film, I must say it was a awful lot of fun to be part of it. I think we all learned things about filmmaking we couldn't have learned in class. Classes are academic, so you have to go out there and do it to learn this stuff. Even though I did some of the sound, I also observed how the writing went and how Bob directed. I would have loved to have done the screenplay, but Bob already had signed up Seeley for that. But it was just a wonderful experience to have in your memory. All of these people were friends, we'd all work together, and we'd go out after work to dinner together and have a few drinks, and that sort of thing. It was really nice. Unfortunately it's not been possible to remain in touch with all the crew. I've lost touch with Stan Follis who lives in San Diego; I've lost touch with John and Eric, I don't know where they are; and Boutross, Clarke, and Robin are now deceased. But the fellow who took my place when I couldn't be the cop, Ron Honthaner, he lives nearby and we get together about every two weeks to have breakfast. Time change, people move on, and pass away. None of us are young anymore. But during the time of the **DEMON**, we were young men and had a good time!



CAN YOU DIG IT!?

SCARY MONSTERS gets the dirt on Horror Host, Ormon Grimsby

by Dan Johnson

Raleigh is the capital of North Carolina. It is the destination for government, commerce and all matters vital to the Tarheel state. And, when you get right down to it, nothing is more important than scary movies. Luckily there is a man in the Triangle who, since 2005, has made it his mission to champion monster flicks and the horror community in general. He is Raleigh's very own horror host, Ormon Grimsby. Ormon, who is the alter ego of Craig Vance, is the star of **MONSTER CREATURE FEATURE**. The cable access series airs weekly on RTN channel 10 in Raleigh on Friday evenings at 10:00 PM, with a repeat on Saturday afternoons at 3:00 PM, and in Durham, NC on TWC on Thursday mornings at 2:00 AM. Recently I had the chance to sit down and talk to Craig about his career as Ormon and his life as North Carolina's reigning horror host. **SCARY MONSTERS (Dan Johnson):** First off, tell our readers who Ormon Grimsby is. How do you sum up this character you have created?

ORMON GRIMSBY (Craig Vance): Ormon Grimsby, as I see him, is an undertaker for the already undertaken. The man to go to for creatures of the night who might have a foot fungus problem or that limb that just will not stay attached. No one really knows how old he is, or how long he has been around, but he has been booted out of many a small town due to breaking both public ordinances and laws of nature. He is pretty odd, a little scary, and very stupid, but in a good way.

And before Ormon Grimsby, what was your life like?

My pre-Ormon life began up in Detroit. I grew up during the heyday of FANGORIA and I always had a passion to get into visual FX and film. I worked for Victor Duncan Camera Rentals (in Detroit) and Panavision in Chicago for years learning about photography and lighting. I moved out to Los Angeles and worked for Alterian Studios for a short stint on (Joel Schumacher's) BATMAN AND ROBIN, doing general shop help and some fiber glass work on the frozen guys in the film. When the show wrapped, I decided LA wasn't for me, so I moved to Raleigh to make the jump into the digital realm and take some courses down there. I started working on video games for a while, then moved into commercials doing digital FX at Quiet Man out of New York (we still have a satellite office in Raleigh). We did all the Chester Cheetos spots before they went with a puppet for the latest campaigns, as well as a bunch of Footlocker, Visa, Gillette and Dairy Queen commercials.

What first inspired you to want to become a horror host? Were there any hosts or films that inspired you to choose this path?

I grew up watching Sir Graves Ghastly in Detroit in the 70's and loved that show and the character and was amazed then and



Craig Vance as Ormon Grimsby.

now at how the entire community shared that experience of watching old horror movies on Saturday afternoons. Everyone loved Lawson Demmings and the lines at signings in the local malls at the time were impressive. One particular fond memory I have of the Sir Graves experience was when the remake of KING KONG was about to come out. All week they had a Go Ape promotion going on, where they would show parts of the original KING KONG and, I am fuzzy on this, but I thought they showed some of the PLANET OF THE APES. Anyway, they had a T-shirt decal that you could send in for, which was an iron on. All the kids in school had one. I guess it was that memory of a shared event that made me want to try and recreate that now in my area. There really isn't such a thing as local TV anymore and I thought there might be room for something like this again. My hope was to inspire people to be creative and proactive in shaping the world around them. I want to show kids they can pick up a brush, pencil or musical instrument just because they like to do something, not because it need to necessarily lead to a career path, though it could.



Watching Sir Graves Ghastly in Detroit in the 70's served as Craig's inspiration to become a horror host.

That is a great story you had about watching Sir Graves Ghastly in Detroit. It is also awesome that you wanted to give a similar experience to a new generation. What if you

learned in twenty years' time that you had inspired a youngster to become the horror host for his community? What advice would you give the youngster who might be a part of the next wave of horror hosts?

I hope that you are independently wealthy. No, seriously, that would be great if this thing kept going. I think it's totally possible that the format could be reinvented again and again for different audiences. I certainly hope that there is an interest in older horror films in twenty plus years. I know I hear often that the current generation of kids doesn't connect with the black and white films. I guess when it comes down to it; it's a very personal thing in terms of why people connect with a certain host. But it would be a really amazing thing to have inspired or encouraged someone to follow their passion.

I've spoken to a number of current hosts who were inspired by their own local hosts back in the day as well. How much chance have you had to interact with other hosts around the country?

I have been lucky enough to do a couple of different conventions over the last couple of years such as MONSTER BASH in Pennsylvania and THE CLASSIC MONSTER CONVENTION in Tennessee. At MONSTER BASH, I had the good fortune to hang out with Mr. Lobo, Penny Dreadful, Count Gore De Vol and the Ghoul A Go Go guys, all of whom I am a huge fan of. We all hung out one night after the show and I got to listen to a lot of different stories. It was a pretty rare opportunity, and I am really thankful to all those guys. Gotta love hanging out with Garou on a full moon night. THE CLASSIC MONSTER CON was held in 2008, and though not well attended, I met some amazing folks, one of which was George Chastain. He is one of the biggest cheerleaders for horror hosts and a phenomenal artist. I also got to hang out with Baron Wolfenstein, which was a treat as I really liked his show when I discovered it a few years ago. I also got to meet Bill Diamond at both shows, and he is really a nice guy.

What was the public's reaction to MONSTER CREATURE FEATURE initially? When did you know you had a hits and it was resonating with fans?

It's been a slow journey, I guess. Its taken time for people to find the show, and people come and go. But it's always fun when you hear that someone just discovered the show and didn't know anything like this was still around. One cool thing that happened a while back was the local cable station called me and asked if they could get a copy of one of the DVD's for a specific episode. They said the chief of police wanted it. I asked, "Uh oh...why?" And, they responded he was a fan and liked a specific thing that was in that show. As far as being a "hit," I will have to get back to you when that happens. But there are some episodes that I consider successful in what I was trying to do, and I am pretty satisfied if I can do a few of those. What was the station's reaction like when the show was first brought to them?

We are on, or have been on, three separate stations here in the Raleigh, Durham and Chapel Hill area. Initially, it was very



Ormon Grimsby meets up with some scary fiends at MONSTER BASH.

hard to convince the Raleigh station of what we were trying to do. They were concerned about copyright issues and didn't understand the concept of the show at all. But after they saw the show they sort of got it and we got the green light. The other cities really dug it right off the bat and their cable access stations actually contacted me about airing it in their respective areas.

Your format is a bit different as you only have an hour per episode. That means your films have to be shown in two parts. I think that helps separate the show from a lot of other hosts. Has there ever been any temptation to do a full, two hour episode though?

You know, I think this type of show should be seen in two hour blocks on a Saturday afternoon on the couch, but the reality is that the attention span of most people today is pretty short. One hour is tough to keep people engaged in, let alone two hours. Truth be told, I think a 20 minute show is more realistic if you're not showing a full film as the format. Adult Swim really has that whole thing down with the 11 minute late night episodes they do. When dealing with public access, it's very difficult to find stations that will give you that much time in a weekly time slot. We have aired two hour Halloween specials locally, and those have been fun.

How many episodes do you air per year right now?

I think we are doing about six episodes a year now. I hate to say it, but getting around to shooting depends on what's going on around in everyone's life. With a no money sort of operation, output tends to be on the slow side. But I would rather put out fewer episodes and have them be something that I can be proud of rather than just try to pump out volume. It's certainly not easy to keep a regular schedule and I am not sure

how other hosts do it. I do know that some have dealt with the issue by doing 'seasons' with a select number of shows shot at one point during the year, and I think that is the best way to approach it. Then everyone gets a break and can get recharged.

What is the average time it takes to shoot an episode of your show?

I don't really have an answer for how long an episode takes. It sort of takes as long as it takes. I do have a TON of content for future shows that I have been sitting on for quite a while that I hope to get out soon. I have some great interviews with some very popular artists.

Besides showing movies, you have devoted entire episodes to what is happening in the horror community in the Raleigh-Durham, NC area. How does that usually work? Do people come to you and say, "Hey, can you feature me on your show?" or do you go to them?

It's been mostly me going out to other people, but once we sort of got rolling with it there has been some back and forth. A lot of bands contacted me and some filmmakers and that is always really great because it says to me that the see some value in what I am doing and would like to be a part of it. I just wish I had more energy and time to really get more stuff on the show. So far we have had some great artists like Glenn Barr, Scott Hampton, Arthur Suydam, Kerry Gammill, Gris Grimly, Eric Pigoers, just to name a few. And some great bands like Los Straitjackets, the Straight 8's, Killer Filler, Southern Culture on the Skids, The Tremors and The Alcazar Hotel to name drop a few more.

Who are some of the people who work with you on the show? Tell us about the behind the scenes talent.

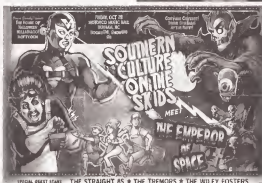
We, and by we, I mean Ken McGuire and myself, began writing the shows together back in 2005. A couple years later, comic book writers and novelists Clay and Susan Griffith began writing for the show as well. Through the years we have gotten help from NBC producer Stacy Peterson and musician Mark Murphy. Many people have lent a hand in one way or another. Crispy, of the band Killer Filler, created our current theme, as well as two other amazing tracks that get used every so often. I have been really lucky to have been able to meet and work with so many talented and creative folks.

How did you and Ken McGuire first meet and begin working together?

Ken and I went to high school together and have been friends for some twenty five years. We have been involved in numerous projects together through the years and he is a very talented musician and writer.

It is very impressive that you have Clay and Susan Griffith writing for the show, and also that you have Stacy Peterson and Mark Murphy helping as well. How did these folks become aware of the show and come onboard?

It's crazy. I don't know if these guys take too many drugs on weekends when



they watch public access, but over the years they have contacted me about seeing if we wanted to work on something together. Mark Murphy, who was with Killer Filler and currently plays drums in The Straight 8's, contacted me about three years ago. He had this great story about how he was playing at the ball drop here in Raleigh on New Year's Eve. Someone came up to him and asked him if they

knew any Ghastly Ones song and they got to talking. This person asked if he had ever heard of my show and he said no, but looked it up on the web later and really dug it. He emailed me and one thing just lead to another with one of the byproducts being the theme song created by Crispy. I still have no idea who the person was who turned Murph on to the show, but it was pretty cool that happened like that. Clay Griffith I think secretly want to be a public access icon and is slowing writing me out of the show while creating more screen time for himself.

I know that music is a huge part of the show. Tell us about your most recent Halloween concert. Also, what other live shows can fans expect in the future?

It's always been a goal to incorporate surf and rockabilly into our show in whatever way we can. I am a huge fan of that type of music and there has been a huge resurgence in that type of stuff over the last ten years or so. I think of it as that 60's monster pop culture tie in sort of thing. Every Halloween we try to do a live Halloween show with a slightly different theme and a cool line up of surf and retro rock-a-billy. Some of the bands that have helped out in the past have been Killer Filler, The Tremors, The Straight 8s and Exter Romweber. This year was our biggest endeavor, with our main act being Southern Culture on the Skids or Scots. We had the biggest turn out ever so far and it was really a good time. During the show, it between bands, we had 'intermission' skits with Ormon Grimsby in old school 3-D. We handed out 3-D glasses with the purchase of tickets to the show and it was a real hit.

Sounds like one of the old-time spook shows.

One of the inspirations for our shows has always been Theatre Bizarre up in Detroit, which was the brain child of John Dunivant. John designed and built a full scale vintage amusement park over a stretch of land by the fairground in Detroit for hands down the greatest Halloween party of all time. While there is no way I could recreate such magic in a bottle her, the spirit is something I would like to bring down here to Raleigh with the old school vintage Halloween influence.

Has there been any talk to expanding the viewing area outside the Raleigh-Durham area? The great thing about cable access stations is that there is one in just about every community. Better still, with the expansion of digital cable, there are new channels popping up every day that are eager for content. Do you think there is a chance that one day horror fans outside of North Carolina will get to see Ormon Grimsby haunting their airwaves?

We air on the web on the Monster Channel and we have also been shown up in New York Long Island, thanks to Corpse Chris, our sponsor up there. Penny Dreadful has aired our show in her area and I know a number of other sponsors have shown the thing around the country, thanks to the help of Bob Thomas, who is just fanatical in his love and support for the format. That guy deserves some kind of award for all the work he has done. There have been efforts to get the show into Greensboro, NC, but the time slot would have only been a half hour and that wouldn't have really worked with the shows we have already done. I think going forward soon we will be trying out a half hour format and I think that might open a lot more doors. I certainly would love to get the show out to as many places as possible. Unfortunately, I think local programming is going down the tubes. The opportunity is



certainly there with all the new digital channels, but a sustainable business model has just not been created for this type of programming. I think the future is streaming subscription content like Netflix. If some hosts can get a package sold, I think it would be worthwhile for both parties. I know that Elvira has done it with Hulu. So, who knows? It's a double edged sword for certain. It has never been easier to produce a show and get it out on the web. I personally hope to see a lot more DIY programming, but programming of quality. One of the absolutely coolest things I think that is out there, though not a horror host show, but certainly horribly cool, is THE DEAD DAVE SHOW out of Detroit. It's a full blown episodic show that is not for the kids, but is just one of the best written and produced home grown things I have ever seen. One thing you have to say for a depressed economy, it tends to breed creativity.

You were able to recently grab some attention as a special guest at the first Mad Monster Party in Charlotte, NC. What did you think of that show?

I think I can honestly say that Mad Monster Party was the best horror related convention I have ever had the honor to attend. It blew away the competition and I really like Charlotte. Dr. Evil, Phillip Morris, was there amongst a plethora of celebrities like Chris Sarandon, Linda Blair and a full BLADE RUNNER Reunion. I tell you what. If you want to have a good time at your party bring along James Hong. That guy can still swing, and he brings all the girls. There were so many cool celebs, vendors, and great monster fanatics. It was really a great time and I hope to go back next year. One of the highlights for me was meeting Shane Morton of the Silver Screen Spook Show. On Friday night he and a few others got up and put on an old school spook show. That was very cool indeed. I would love to see a show like this in Raleigh, but in reality Charlotte is the perfect city to host such an event. From what I understand they are planning to do Mad Monster Party again next year, same dates.

Any final words about what the future holds for Ormon Grimsby, my friend?

Going forward, I have a ton of ideas for Ormon and different 'business' scenarios; the only thing holding me back is finance, har har har. But seriously, wouldn't you like to buy an ice cream cone from Ormon Grimsby?

CALLING THE CARRADINES

April, 1981 Interview by Jack Gourlay

A FEW MOMENTS WITH THE MRS.:

Jack Gourlay: You are John Carradine's current wife, Emily Cisneros.

Emily Cisneros: Now it's Carradine. We just got back from New Zealand, where he did a picture called SCARECROW. We also recently went to the Philippines for a vampire movie.

How do you like all the traveling?

We love it!

Is John available to talk right now?

He's asleep right now. He worked hard all day on the set and his doctor told him to get more rest. He hasn't been too well lately—he has a virus.

Speaking of vampire movies, do you recall the one he did called NOCTURNA (1979)?

That was done in New York, and they had a ball filming it. The director told everybody to ham it up and have a good time.



Also in New York around 1980 he appeared in a stage revival of FRANKENSTEIN which played 29 previews and then closed after only one performance.

It got mixed reviews, but the audience enjoyed it. He played the blind hermit.

He finally did a horror film with Vincent Price in 1980 called THE MONSTER CLUB.

I had almost forgot about that. It was done in England, and had a funny script.

Wasn't he supposed to be in THE LONG RIDERS with

sons David, Keith and Robert?

Almost, but they had two different scripts for it and the one



John Carradine and Vincent Price in THE MONSTER CLUB.



they decided to film was the one he didn't like. Does he turn many parts down?

SCARY 85! THE SCARES CONTINUE IN 2013!

081 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Sometimes, and usually it's because the salary is too low. One was FRIDAY THE 13TH.

His movie roles are often secondary parts—does he read the entire script?

Lately when my husband gets a script he just reads HIS PART.

Does he ever do any sculpting anymore?

He tried to do one of his mother recently but he gave it up.

Does he get much fan mail?

Yes, and it is usually answered.

I'm interested in what he thought of colleagues such as Lon Chaney and Bela Lugosi.

Oh, well he thought the world of them both.

Does he spend much time in the Hollywood area?

We're not that much involved with Hollywood these days. We stay home a lot.

Would you say your husband is eccentric?

Yes! (big laugh)

I'll bet it's fun being married to him.

Yes, it is!

CURTAIN UP...THE THIN MONSTER

John Carradine: What can I do for you?

Jack Gourlay: I'd like to discuss your career with particular emphasis on your films with Lon Chaney Jr., the first of which I believe was ALEXANDER'S RAGTIME BAND in 1938.

I don't recall Lon in it: I spent most of my time in a taxi, driving Alice Faye around Chicago. But I met him before that. We'd see each other in the early days, 'bicycling' from one studio to the another. That was the trade name for it, but they did have bicycles on the lot and we'd use them sometimes. You might go from RKO across the street to Paramount on the same day, or from MGM up to FOX.

The two of you next appeared in JESSE JAMES (1939).

And I played the guy who shot him! After that we worked a lot together for Universal.

The director of THE MUMMY'S GHOST—Reginald LeBorg—said you were

"always good, in anything." What did you think of that film?

Just a job.

Did Lon ever mention disliking the Mummy role?

Not particularly.

The director said that the actress playing Princess Ananka in that was inexperienced and very difficult, and they had to do 5, 6, 7 takes with her—Ramsey Ames. Do you recall her?

No, but I've seen top stars do 27 takes, which is usually the fault of the director who says, 'Let's do it again.' Then he doesn't give you a reason.

Lon Chaney Jr. and John Carradine in THE MUMMY'S GHOST.



Your next picture with Chaney also marked your premiere turn as Count Dracula in HOUSE OF FRANKENSTEIN.

I don't remember much about it. The first two times I played Dracula were at Universal, then once in Mexico City, New York and the Philippines. I also played it on the stage.

Did you enjoy playing the role?

It's the same old grind.

You shared some of your scenes with Boris Karloff.

We were good friends.

Did you ever have trouble with cornball



lines—like in that one. Karloff takes the stake out of your heart, you transform back from skeletal form and he says, 'but if you move I'll send your soul back to the limbo of eternal waiting.' We've all had trouble with cornball lines!

Your leading lady this time was Anne Gwynne—any recollection?

No. Who?

Any idea why you were cast as Dracula instead of Bela Lugosi? Was it because by then Lugosi was tired of the role?

Oh I don't know.

Following that you did a repeat performance as the



Count in HOUSE OF DRACULA.

I have very little recollection of that. I made myself up as Dracula; I combed white into my hair and had sideburns that were swept up like horns. There was a full-dress suit and black cape, but there was no red lining in the cape.

What do you think of the make-up artist Jack P. Pierce?

He was a nice guy, and one of the best make-up men in the business.

Speaking of Pierce, you've often spoken of declining the monster role in the 1931 **FRANKENSTEIN** and walking out of the make-up department. I read too that you were considered for the lead in the original **DRACULA**.

I may not have heard about it.

In 1956 you and Chaney appeared in **THE BLACK SLEEP** which turned out to be Bela Lugosi's last movie.

I remember that, but it was just another job. We knew that Lugosi wasn't too well.

The cast was photographed have lunch at the Tail o' the Cock restaurant for publicity purposes. Do you recall that?

No.



and would take off in no time when he was done at the studio.

Did you ever go on any trips with him?

No, but he was a nice guy—big, good-natured slob. He was a pro who knew his business. We did a lot of films together but didn't see each other socially. Yes, I did have a few drinks with him.

How was he at memorizing lines?

Good.

Did you ever meet his father?

No. I did see him in **THE PHANTOM**.

Your last film with Chaney was a five-story anthology called **DR. TERROR'S GALLERY OF HORRORS**.

That was directed by (David) Hewitt.

What is your total number of movies at this point?

481. Some of them I'd like to forget. I just take what's given to me.

THE GRAPES OF WRATH is probably your best film, so did you consider 20th



John Carradine sits at the head of the table as sinister Bela Lugosi looks on during a lunch break during the filming of **THE BLACK SLEEP**.

Then in 1965 you and Chaney played rival warlocks in a strange movie called **HOUSE OF THE BLACK DEATH**.

Half of that crap I don't remember.

Then a year later came **HILLBILLIES IN A HAUNTED HOUSE** which was Basil Rathbone's last feature.

Oh, yes. I suppose it was crap but we had to do it. I was in Basil Rathbone's last three pictures, and we knew it would be his last. He'd already had one heart attack, and then another in Mexico in the heat that killed him. **AUTOPSY OF A GHOST**, that was it.

During these 1960s films did you see any evidence that Lon might be in ill health?

No. Lon didn't seem to care about acting—he'd rather go hunting or fishing. He'd bring a camper with him on the lot





Century Fox to be your best studio?

No, I'd say MGM, where I was under contract for six years, but the top studios don't make them like they used to.

I read that one of your favorites was **THE PRISONER OF SHARK ISLAND**.

That was the one that put me on the map.

I also read that you considered **BILLY THE KID VS. DRACULA** to be your worst movie.

Who wouldn't?



John Carradine with Yvonne DeCarlo in *THE MUNSTERS* in 1965.

Do you have a complete list of all of them?

I kept records for years, but later I forgot to keep track.

Have you seen very many of them?

Just some.

What's it like to see yourself in an oldie?

Like watching a different person.

Do you prefer cameo roles in films?

No! But that's what I often did.

Is your goal to eventually reach 500 films?

If I make it.

What do you think about working in television?

I'm glad that it's around—more work.

In 1960 you traveled to Africa to play yet another bad guy in **TARZAN THE MAGNIFICENT**. Do you remember that one?

Yes, I do.

Did you have any problems working in such a place?

No. It's always interesting to work in other countries.

You played a lot of mad scientists. Did you ever find it difficult memorizing a lot of scientific dialog?

No.

Your first film with John in **TARZAN THE MAGNIFICENT**.

Bela Lugosi was a bit part in **THE BLACK CAT**, followed in the 40's with **VOODOO MAN** and **RETURN OF THE APE MAN**.

Just jobs. Bela was a fine actor and a nice gentleman.

How do you feel about doing a film that's never released?

It doesn't bother me.

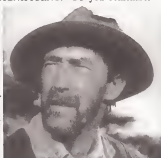
What is your opinion of modern-day Hollywood?

It's very different, but I don't knock Hollywood. I try to stay away.

Is it true you were originally offered the role of Herman on TV's **THE MUNSTERS**?

Yes, but my agent missed it. He was not a Johnny-on-the-spot, so they offered it to Fred Gwynne.

Speaking of the show, Yvonne DeCarlo declined to speak to me. What do you think of her?



She's a swell gal.

I saw you onstage in **ARSENIC AND OLD LACE** in 1975—the play's funniest line was "I killed him because he said I looked like John Carradine."

I've done the play 300 times since 1945.

What is the total number of different plays you've done?

178.

What did you do in **WON TON TON—THE DOG WHO SAVED HOLLYWOOD**?

I laid down with a dog in a ditch and poured booze on him.

What sort of jobs did you do before beginning acting full time?

I washed dishes until my fingernails dropped off.

Werewolves appear to be making a comeback as evidenced by your recent work in **THE HOWLING**.

It's gotten good notices.

How are your sons doing?

Fine. They keep busy.

Well, I've got several pages of notes here and you've answered a lot of questions that I've wondered about for many years. Thanks so much for your time, Mr. Carradine.

Right-o.

DAVID CARRADINE: "HE TRIED TO DO EVERYTHING THAT HE POSSIBLY COULD."

LUCKY US!



A SCARY Childhood in the Bronx

Installment #6: "Tom Corbett": The Saga Continues

by Dennis P. Mitchell

Before resuming last issue's coverage of the 1950-'55 kiddie-oriented sci-fi TV series adventure "TOM CORBETT, SPACE CADET," I must sheepishly offer a "mea culpa....mea maxima culpa. In fact, not one but two. If you're not up on your Latin, this means that I really goofed up.

First, near the end of my last column, I claimed that, after a decade of searching for TOM CORBETT episodes on DVD, the only ones I could fall back on for research were on four VHS tapes released in the '80s and '90s. Two had been issued under the long-defunct label The Nostalgia Merchant, while the other two came out under the Englewood Entertainment banner, copyrighted by Kansas City, MO-based film collector/entrepreneur Wade Williams. Though considered long of out-of-print, they can still be had (though they're sometimes pricey) through various websites.

After submitting that column—which ran last issue—two unexpected developments came up. First, I discovered that I had—in my own DVD collection, but overlooked somehow—three DVDs from Smartypants Entertainment called "TV SPACE HEROES" Vols. 1-3, each of which contain at least two episodes of CORBETT, among other early sci-fi TV shows. They were issued in '07 and, once again, are technically out-of-print (though they can be had on the 'net). I purchased mine from Bud Plant Art Books and it looks like they may still have some copies available on their website.

Then, as I was about to write this column, Publisher/Editor Dennis Drukenis gave me a welcome heads-up on the existence of two more DVDs sold on the web by PR Studios. Lacking 'net access, I immediately had my daughter order them for me. Although some episodes on the Smartypants and PR Studios DVDs were repeats of some that I'd already viewed on the earlier VHS tapes, others were new to me, so I made the decision to delay writing this column until I had seen every available episode. There were so many to watch that this entire column this issue turned out to be about one show: "CORBETT."

Which brings me to my second error. I implied at the end of my fifth column (in SM #84) that I would be "wrapping up the sci-fi TV hero scene" in this issue, then finally moving on to '55 sci-fi/horror/fantasy theatrical movies. The moral: don't promise what you can't deliver. Between my needing to watch all the additional episodes of TOM CORBETT, SPACE CADET and having to summarize each, my summer zipped by (my deadline for this column was Aug. 31) and, even though I got to watch two dozen episodes of another show, "CAPTAIN Z-RO," there was simply no room to cover the CAPTAIN in this column....or time left to write about



Tom Corbett (Frankie Thomas) starts the countdown to...

him and his exploits in time and space. Something had to go, all of which you're reading about in SCARY MONSTERS in the Spring of 2013.

I did feel a strong responsibility to cover TOM CORBETT properly before moving onto new subjects, so please bear with me this issue, as we move ahead with...

"CORBETT" in the 24th Century

Each of the early episodes of CORBETT begins with, according to a narrator, a major leap forward in time, to either 2350 or 2354 A.D., depending on the episode (and, perhaps, its airdate). Most—but not all—episodes that currently survive begin either at the Space Academy U.S.A. (we see a cartoonish-looking illustration of a spaceport).

"It is the age of the conquest of space," a voice tells us. In most cases, we then peer through a porthole on the spaceship Polaris, as we





...ZERO!

watch Tom Corbett give the launch countdown, when it hits "zero," Tom (rather crudely and almost amusingly) slams himself full force onto a couch to simulate G-forces from acceleration. We then watch as a film clip of an old V2 missile takes flight (not even resembling Corbett's ship as it's seen from space, and lacking a porthole).

Episode lengths vary from story to story. Some are short, self-contained, 15-minute episodes, while others are multi-parter lasting an hour (or more?). Let's now survey what's out there, ranging from videotapes to DVD.

THE MERCURIAN INVASION (Englewood Entertainment, VHS only): I think we're very fortunate that the very first multi-part storyline has survived for more than 60 years, even if only on an out-of-print VHS tape (and in relatively good shape, considering that it—like other surviving episodes—are from rather primitive kinescopes; see earlier columns for an explanation). **THE MERCURIAN INVASION** was broadcast "live" from New York's CBS studios starting on 10/13/50, when yours truly was only 1½ years old.

We're filled in on the basic premises of the show, and introduced to the main characters. We're told that, 400 or so years ago, the first manned spacecrafts reached Mars and Venus (which therefore would've taken place—very accurately—circa 1950), but space wars soon broke out. Then, in 2250, the "Solar Alliance" was formed to keep the peace and train cadets to oversee that task.

Young, friendly, hard-working and brainy cadet Tom Corbett (who occasionally speaks directly to the kiddie audience with simple astronomy lessons) meets equally affable cadet Astro, hom on Venus (being born on that blistering, poisonous world didn't keep him from looking just like us earthlings). Astro is given to such exclamations as "By the rings of Saturn!," "By all the satellites of Jupiter!" (I believe a dozen Jovian moons were known at the time), and "By the gas pits of Venus!" (which would hardly seem to be a good advertisement for his home planet to vacationers, or anyone else).

We also get to meet the habitually unpleasant, sarcastic and mocking cadet Roger Manning. I'm surprised he wasn't bounced out of Cadet

Academy for his perpetual sneering and sour attitude; on the plus side, he was replaced on the show after two or three seasons by the more amiable, if nerdy and sometimes whiney, T.J. Thistle.

Tom, Astro and Roger were played by, respectively, Frankie Thomas, Al Markim, and Jan Merlin. Captain Steve Strong was played by Michael Harvey in the '50s then by Edward Byrne. Dr. Joan Dale was played by Margaret Garland, but had few appearances in the shows I watched, especially later ones. Carter Blake had the role of Commander Arkwright.

In **THE MERCURIAN INVASION**, the Correlli (sic) Comet is traveling through the solar system, on a collision course with the *Polaris*. It actually traps the ship within it, but the ship is able to accelerate out of its confines and sets a course for Venus. Tom lands the *Polaris* there, and the episode ends. When the story picks up on 10/13/50, the cadets step out onto Venus sans space helmets (well, after all, Astro was born there, so it must be habitable!). We see some odd vegetation against a black backdrop (vaguely resembling the surface of Venus in the movies **FIRST SPACESHIP ON VENUS**, released in U.S. theaters in '62, but in New York City in the summer of '63, which is when Dad took me to see it). Although Astro says he's "glad to be back," his associates cough and call the area a "garbage dump" (after which Astro slugs them all...only kidding!).

Apparently, the crew of Venus base is missing, so Roger and Strong go in search of them. Tom—who stays behind with Astro to guard the ship—has a hunch that Mercurians, who had menaced Strong during his earlier trip to that planet—may have landed first on Venus. Meanwhile, a hand-sized Venusian "ant" is found, resembling a glob of pipe cleaners.

Tom tries to reach Strong and Roger, to no avail. Astro, goes out to scorch, seeing a pulsating light. Roger, Astro and Strong return, but now Astro goes missing. The blinking light disappears as well. Tom searches the area for him, and is also apparently lost.

We soon see that Tom has been tied up, and a raygun is being held on him. He's already been gone for four hours. The culprits? Mercurians, who have thrown a field of interference over the Venus outpost so that Roger and Strong can't get a radio warning through to Earth. But the odd pulsating light returns while Strong, Astro and



Roger look for Tom. Confused yet?

Astro finds Tom by the mysterious light. He's still under guard by a masked figure. Despite the latter's raygun, Tom and Astro overcome the Mercurian. After Strong and Roger arrive, Four Mercurian ships are landing nearby.

As a new episode starts, Tom and his companions are being held captive in the control room of one of the Mercurian vessels, either on Mercury or in space. The head Mercurian—in a Darth Vader-like helmet (!), is the leader of "The Men of the Dark Side of Mercury" (did George Lucas ever see this?). His assistant also wears a black helmet. Three Mercurians (it isn't a big "invasion Force") start stumbling around, so Strong and Astro seize their weapons. Tom and Roger jam their foes' equipment. The Mercurian chief calls them "clever" and laments that their weaknesses have been discovered. He's unmasked and—surprise—look's human.

Viewers awaiting a slam-bang finale were undoubtedly chagrined when Captain Strong says he "forgives" (!) the Mercurians, adding that Earth and the Solar Alliance only want peace and friendship, and to negotiate with the Mercurians. That latter's chief is suspicious, but allows Strong to radio the group of Earth's ships heading their way for a rescue. Strong tells them to return to base. As the story concludes, the Mercurian leader and Strong clasp hands with the promise of returning to Mercury with a peace offer (an impromptu group hug and kiss end the episode....well, not quite, but, well....).

A final note: the credits say, that the Mercurian leader is played by a "Tom Poston." An actor/comedian/TV game show panelist (**TO TELL THE TRUTH**) of that name was popular in the '50s and '60s. I can't tell if he's the same Tom Poston, but, if so, he later appeared in two rather weak William Castle "horror comedies" of the '60s, **ZOTZ!** ('62) and **THE OLD DARK HOUSE** ('63, a remake of the '32 Boris Karloff starring, tongue-in-cheek melodrama classic).

SPACE PIRATES OF GANYMEDE ('50; the Nostalgia Merchant, VHS; also DVD, from both PR Studios and Smartypants): Arrr! Be it futuristic buccaneers ye seek, mates? Well, avast—Jim Masters, a disgraced former member of the elite Solar Guard, is out for revenge and raiding the shipping lanes of the peacekeeping Solar Alliance. The story encompasses four episodes, but precise air-dates in '50 aren't available.

In case you're not familiar with Ganymede, it's Jupiter's largest moon (discovered by Galileo centuries ago) and the biggest moon in the solar system (Saturn's titan comes in second).

Dr. Joan Dale, in command of the ship named the Hydra, contacts the Polaris to warn that her ship is being followed, communication is then cut off. Strong orders Astro to take the Polaris at full speed in pursuit. Masters is told by an ally that the Hydra had been briefly in touch with the Polaris, so he fires a warning shot at Hydra, which remains on course. Since the pirate wants Joan alive, he has a one-quarter-power "neutron ray" beamed at the Hydra.

On the Polaris, Manning detects a tracer beam, after which he soon encounters a cloud of "space dust" 5,000 miles long. The heat level soars aboard the Polaris, but the ship manages to break through the cloud. Unfortunately, the tracer beam Joan had emitted from the Hydra can no longer be detected.

Masters boards the Hydra and tells Joan he needs her help to develop a new rocket fuel. When Strong comes on the radio, Joan tries to grab the control, but the very un-gallant space pirate knocks her against a wall (the cad!). The Polaris locates the (damaged) Hydra, and Strong and Roger go onboard. They're ambushed (didn't you guess?) by Masters, who sports a Lincoln-esque beard. Our heroes are thrown in the brig, and Joan and Roger are at Dr. Erickson there. Masters, pretending to be Strong, contacts Tom and orders him to return to Earth. Tom and Astro don't fall for this scheme, and instead head toward the Hydra.

Manning appears to suddenly spurn the cadets (it isn't clear whether Roger is only faking this "conversion" to get in Masters' good graces, or if he really wants to betray his friends). So Manning is freed from captivity so he and the pirate can talk things over.

The Hydra, along with five pirate ships, lands on Ganymede. Tom



The spaceport is revealed in these opening scenes from **TOM CORBETT SPACE CADET** before the countdown.

and Astro land the Polaris there to save their comrades. Dr. Erickson tries to escape, so Masters kills him (we don't see this). Worse, Masters tells Strong and Joan that they're now useless, and will soon be killed, too. Manning mourns the death of Dr. Erickson (who we never got to know) and appears to be having a change of heart.

Masters torments him by telling him that Manning's father had once tried to save Masters' life, but the latter murdered him. Masters gives Roger a "dummy" raygun to blast Strong and Joan; Roger secretly sets an explosive device to destroy the area. Entering the brig with orders to kill Joan and Strong, Manning instead aims his faux raygun at Masters, not knowing it's a fake.

Tom and Astro arrive and use a "freeze" ray on Masters. Roger, full of hatred for Masters over his father's murder, neutralizes the ray so he can grapple with the pirate. Masters knocks him out and flees. Tom and Joan leave in haste while Strong rescues Roger. We see explosions on the (tabletop) surface of Ganymede. A number of space pirates are seen running towards their ships, and Masters' ship takes off, pursued by the Polaris. Above Ganymede, our crew sees the pirate ships and their underground base explode. Vowing to catch Masters, Strong and his crew pass the asteroid belt, and close in on Masters.

The space pirate still won't surrender, and abruptly heads directly for the Polaris. Masters scores several direct hits on the Polaris, causing the lights to flicker and fail. Diverting emergency power, the Polaris arms its atomic torpedoes, fires them, and destroys Masters' ship. And end slide indicates that the next episode will be "The Moon Ray;" alas, it doesn't seem available anywhere.

THE MISSING MAIL SHIP (Nostalgia Merchant VHS, and PR Studios DVD, no broadcast date given): But wait! We're not done yet with space piracy. In this later episode, substituting mousey T.J. Thistle (Jack Grimes) for Roger Manning, Captain Roy Cowan (Ralph Camargo) and Joe Carlin (sic) are both disgraced Solar Guard members, as was Jim Masters. But, as we'll see, Cowan also appeared in **AMBUSH IN SPACE**, which I'll be covering next. Because neither episode carries an airdate on either VHS or DVD, it's now

difficult to assess which storyline came first.

In **THE MISSING MAIL SHIP**, Captain Strong is piloting a mail cargo vessel bound for Saturn's largest moon, Titan (it's hard to envision a post office there), when a distress call comes in from space prospectors near the asteroid belt. Strong investigates but vanishes, leaving Commander Arkwright to order Tom, Astro and T.J. to take the *Polaris* on a search mission.

They find him on an asteroid (rocks and black backdrop again), nearly out of oxygen, having been stranded there by Cowan, who stole Strong's mail ship. Subsequently, Cowan unloads his cargo and takes off again with a full load of fuel. Arkwright orders Strong to find Cowan. The latter is carrying a passenger, "Joe," who was also a dismissed Solar Guard member as well as an expert in weapons and weapons installations.

Strong tells Arkwright that they found a supply ship floating in space, its airlock open, and with no sign of life or the crew. "Jethots" and spacesuits are still aboard. The ship had evidently been stopped by someone who stole the entire cargo, fuel supply, and consignment of space torpedoes.

Cowan destroys four Solar Guard ships over a one-week period. An angry Arkwright warns Strong that if he can't find and kill Cowan, he'll find someone who will. Tom suggests to Strong that they use the *Polaris* as bait. They do, as they head for Jupiter's icy moon Callisto. They continuously broadcast their position in space. Meanwhile, Strong transfers to another space cruiser.

The ever-sneering Cowan picks up the *Polaris'* transmissions and takes the bait, zeroing in on the cadets' craft and firing torpedo after torpedo at it. The *Polaris* retaliates and cripples Cowan's ship. As the story concludes, T.J. spots someone crawling out of Cowan's airlock and getting away. There's no indication whether he'll be successful at escaping.

The other episode involving Cowan, **AMBUSH IN SPACE** (PR Studios DVD) may, as already noted, have either preceded or aired after **THE MISSING MAIL SHIP**, since no airdate is given, the answer may be lost to the ages.

Cowan and a new sidekick, Brock (Bill Zuckert), pull off an escape from "Prison Rock" (no location given, or whether it's a 24th century incarnation of San Francisco's notorious Alcatraz (nicknamed "The Rock"). Tom tells T.J. (again, no Roger, so this must be a later episode) that all ships in space must be on the lookout for Cowan. He had sworn revenge on Astro in particular for helping to have him bounced out of the elite Solar Guard for misdeeds. The *Polaris* heads for the asteroid belt between Mars and Jupiter, its crew assuming, as Tom observes, "There's no better place to hide out....it's hard to see the difference there between a ship and a piece of space junk!"

Cowan and Brock head for a space station known as "Space Beacon #12 to hide out until a relief vessel arrives to replace the station's "Caretaker" (Geoffrey Bryant). They plan to hijack the relief ship when it gets to the outpost. Cowan and Brock take the *Caretaker* prison, then eject the ship they had stolen on Earth to get there, claiming the ship's reactor will go wild and explode in 15 minutes, setting a trap for the *Polaris*.

The latter approaches the now-empty and drifting ship, but Tom is suspicious because its airlock is open, so the *Polaris* hasts away just in time as Cowan's discarded ship blows up.

Because the *Polaris'* antenna has been damaged the cadets can't reach the Solar Guard headquarters on Mars, the ship docks with Space Beacon #12, little suspecting a trap. Tom, Astro and T.J. are briefly captured by Cowan and Brock. Then there's a scuffle and Cowan goes topside, then outside. Tom suits up and confronts Cowan on the space outpost's exterior. Cowan flees into the void and the *Polaris'* crew, unable to track him on radar, agree that Cowan will "drift around like space junk forever." How fitting, somehow.

Next, I'll be covering a four-part, hour-long (in total) story that encompasses episodes with several different titles airing within a two-week period: **SEEK AND DESTROY** (11/10/50), **EMERGENCY REPAIRS TO POLARIS** (11/13/50), and **STOP THE ASTEROID** (11/15/50). I'll treat these properly as one story.



All are available on DVD from Smartypants Entertainment, which says in its liner notes that **TOM CORBETT** was aired "live" in 15-minute installments, three days weekly, from '50-'52. It was later broadcast in a half-hour format on Saturdays from '53-'55, eventually appearing—in a rare move—on four different TV networks (including DuMont, which closed up shop in '55). The very first episode aired on 10/2/50, while the final show was on 6/25/55. My older brother Jim and I were avid fans of the series by then, and were very sorry to see it go. It may have lasted beyond '55 in rerun form, but we don't remember for certain.

Before I proceed, note that I said this was a four-part story, but I only gave three episode titles. Unfortunately, the concluding chapter (title unknown) is apparently lost, so I wasn't able to see how it all ends (see later).

Anyway, an asteroid will soon hit Earth (which became a common doomsday concept on TV and in movies, and many appearing on the Syfy Channel today).

Strong and Joan board the *Polaris*, which then sets course for a rendezvous with the asteroid. Also aboard the ship is the usual crew plus John Feidler as Alfie Higgins, a sort of precursor to the later T.J. Thistle. Manning waits until the others are asleep before stepping out of bounds and using his higher rank to order Alfie to use emergency power to reach the asteroid earlier "until I tell you to cut it down again." In addition, he orders Alfie to increase the speed gradually so it's hard to detect.

Two hours later, Alfie tells Roger that the power tubes are overheating, but Manning shrugs it off. After more time and dangerous overheating, Alfie warns he'll go over Roger's head to tell Strong. A sheepish Manning tells him to cut off the emergency power immediately. Roger is also forced to tell Tom and Astro what has happened. Just then, all power fails on the *Polaris*!

An angry Strong berates the reckless Roger for "playing hero," and orders him to use emergency power only in emergency situations. Alas, one of the main power tubes has been severely damaged by the heat, its interior now being fused together, forcing its replacement. Even worse, Joan advises that the extra speed has altered the ship's trajectory so that they won't be able to get within a thousand miles of

the asteroid. "Not to mention we won't be able to maneuver even if we do reach our target," a fuming Corbett interjects.

But Strong has a plan. "I've got to go out and change that tube," he reasons. With the asteroid now only 30 million miles from Earth, he directs Alfie to stand in the rocket blast chamber and, as Strong slides the new tube in place, Alfie is to hook up the interconnection. Tom and Astro will go outside to assist Strong.

We see a small portion of the rocketship's bottom, and three crew members work outside. There's a black backdrop but, as is customary with this series, there's no starfield visible.

Manning temporarily loses his grip and briefly floats away from the hull (as in George Pal's pioneering movie **DESTINATION MOON**, also in '50). Tom throws him a line and saves him. However, after the trio re-enters the ship, Astro discovers that the asteroid has disappeared...all has been for naught! But he soon theorizes (strangely) that the asteroid may have been slowed by passing through the atmosphere of Mars. Sure enough, a telescope reveals the asteroid in close proximity to the Red Planet.

A grumbling Strong orders "full space speed, even if it means burning up this ship!" In a peculiar plot development, Astro confides to Tom that, while he's never been "jealous" of his cadet friend, he has long regretted that he's never scored as high as Tom on tests, and that Strong has never given him a special mission as Tom has been so assigned (hold that thought).

Commander Arkwright, back on Earth, talks via radio to Joan, who informs him that the Polaris has lost a lot of time, but they're still trying to catch the asteroid. He tells her that word of the impending collision has gotten out, resulting in worldwide panic (we don't see any of this).

Roger spots the asteroid but says there isn't enough time to reach it. Tom thinks it might burn up in Earth's atmosphere, but Strong insists that even in that event, there'll still be tidal waves and other mass destruction. Further, Arkwright tells the Polaris that his squadron of rocket destroyers has been grounded by effects of the incoming asteroid, so the Polaris is now Earth's last hope.

Strong decides to ride a torpedo (!), directing the Polaris' crew to go into a tighter orbit around Earth after he leaves, then search for him after six hours. Strong will stay on the torpedo long enough to ensure it will intercept the asteroid.

"You'll have to fish me out of space," he says. "I'll use my small space jet to get me clear. Remember, I'll only have ten hours' worth of oxygen, so if you don't get me by then, return to Earth."

But wait! The torpedo is suddenly activated! You just knew it would be Astro, heading out to save the Earth!

"This is one job I CAN take care of," he exclaims via radio. He then leaves the Polaris.

I wish I could tell you precisely what happens next but, as mentioned earlier, the last chapter in this storyline has apparently vanished. Still, you can bet that the asteroid is destroyed, and Astro emerges as the Big Hero he's always wanted to be (after, I assume, he briefly goes missing, to add some suspense).

KIDNAPPED ON THE MOON (Smartypants, DVD, airdates 12/27/50): Chronologically speaking, this was the next available episode I got to view, and runs only 15 minutes.

Once again causing some frustration however, this is the sequel to an unnamed episode of unknown airdate (probably right around Christmas '50). It may even be the second, third or fourth episode in a multi-part story.

We see a spaceship that has crashed within a lunar crater. Strong and the cadets land to see if a certain professor (Caylen? sic?) is still alive inside the ship. Strong claims that the only way to save Solar City is to capture the (presumably villainous) professor alive. Sure enough, it's a trap, and the professor pulls a raygun on Tom. He also uses a heat ray to sever the Polaris' main oxygen line. Strong, Roger and Astro pursue Tom and the evil professor toward a cave, where there's plenty of oxygen, and where the villain is keeping Corbett prisoner.

The professor boasts to Tom that all he needs to do is wait for Tom's companions to die from lack of air, then he'll take over the Polaris.



Strong, Astro and Roger spot the cave and head there even though they suspect it's a trap (they all hold onto their "parallel"—or "freeze"—guns).

The professor admits to Tom that his friend was none other than space pirate Jim Masters, who died at the end of the earlier, four-part **SPACE PIRATES OF GANYMEDE**, which I already covered. The revenge-bent professor vows to destroy Earth city by city, and find new recruits. "You will be my co-pilot on the Polaris," he sneers to Tom.

Since the air supplies of Strong and the cadets is waning, the professor boasts that now all he needs to do is "watch them die" on the cave's scanner. Sure enough, Strong and his crew are growing weaker.

Tom punches his nemesis out, and lets the crew inside the cave. But after he revives, the gloating professor tells them that, in two hours, Solar City will be destroyed, and nothing can prevent it!

I long to know what occurs after this cliffhanger!

Next up, date-wise, is **ASTEROID OF DEATH** (Englewood Entertainment VHS, 8/4/51): Tom, Astro, Roger, Strong and Joan



investigate the breakdown of communications with a comet-watching ship called, I think, the *Regulus* (sic?). The *Regulus* looks unmanned, but its controls are set on "automatic." Strong and Corbett enter and find a logbook, written by a "Captain Morton," indicating that, two days ago, he discovered a large body unlike anything ever seen, glowing and throwing off sparks. There are no more entries after that.

A young boy walks in. He's the son of Capt. Morton, and says his father is sick. Sure enough, Morton—in full uniform, and with a growth of beard—has a fever, and is delirious. The boy, Jody, says his father wouldn't wake up the day before. Strong says they need to get Morton to a hospital, or he won't last.

The group sees the asteroid on their screen. Joan says that the slight increase in gamma rays wouldn't cause Morton's mysterious illness. Strong and Manning travel over to the asteroid to get some samples, but something causes communications interference. Jody says his father had pegged a big explosion on the asteroid as the cause of his illness, adding that the asteroid is composed of negative matter.

Astro rescues Strong and Manning, taking them back to the Polaris, then Earth. The order is given to destroy the asteroid. Jody is designated as a member of the Polaris' auxiliary unit, and he joins the cadets (as a junior member?). Presumably, the asteroid is destroyed and Capt. Morton recovers, although those events aren't shown.

What is shown is the announcer's preview of the next episode, "the story of an invader from the orbit of Neptune." It's too bad the

installment hasn't yet emerged on home video, to my knowledge.

TARGET DANGER (Englewood Entertainment VHS, airtide 10/10/53): A cadet named "Eric" (actor unknown) is assigned to join the *Polaris*' crew (Tom, Astro, and Roger), and they take off. They soon discover five battle cruisers and three destroyer craft near Mars, obviously planning to attack Earth. Earth base orders the *Polaris* to wait and observe until a support squadron arrives in three hours.

But the *Polaris*' crew decides to attack the enemy first. They fire two rockets, scoring hits with both. Then they discover they had unwittingly hit a Cadet Command cruiser, not an alien ship!

The cadets are roundly grilled by Commander Arkwright. Roger and Eric—who have become enemies—are ordered to fix the damage the cadets caused. (Tom and Astro would rather go.) But they have difficulty in getting Earth's crippled destroyer back on course.

Suddenly, Eric can't move—a beam has fallen on him—but he must, or the ship will soon be destroyed by torpedoes. Corbett suggests hitting "them" with one of "theirs," which works. The Earth destroyer is fine, with no serious damage, as Roger and Eric return to the *Polaris*.

Once again, the next episode is announced at the end: **"THE MOUNTAIN OF FIRE,"** about a volcano. And, alas, that episode is also missing from the roster of installments currently or previously available on home video.

ASSIGNMENT MERCURY (2/2/55, a single-episode story, Englewood Entertainment VHS, PR Studios DVD): This much more science-oriented story, airing as the entire series was winding down, is among my favorites among all the installments I viewed recently, mainly because of my long-time fascination with astronomy.

This story throws away the twaddle of the very first storyline (**THE MERCURIAN INVASION**, see earlier) by properly making that planet uninhabitable: a hostile, airless place of temperature extremes. For that reason, this episode may have been urged by Technical Advisor Willy Ley, who was possibly outvoted when other, unscientific episodes were created.

Tom tells a curious Astro that temperatures on Mercury range from minus 300° F. or colder on the "dark side" to over 700° F. above zero on the "sunny side" (close enough). Astro needs specifics because he has to setup a heating/cooling system before the *Polaris* leaves for this solar system's innermost planet.

The expedition is being led, for a change, by a constantly yelling and demeaning Major Connell (Ben Stone). After passing Astro's home planet, Venus (remember?), Connell tells the crew that Mercury rotates once as it travels around the Sun, so it keeps one face towards it. He adds that, in between the temperature extreme is a "twilight zone" (calling Rod Serling!) with fairly moderate temperatures. However, he claims that Mercury weaves and wobbles in its orbit—which lasts 88 days—so that areas even in the "twilight zone" can at times be extremely hot or cold. "Depending on the angle of the sun," he declares, "our mission will be to find the area with the least change, and the most moderate temperature."

Actually, according to the astronomy book **"THE GRAND TOUR"** by Ron Miller and William K. Hartmann (Workman Publishing, 2005; highly recommended, especially for its plethora of stunning space art), one day on Mercury requires two-thirds of its year. Further, "The Sun moves very slowly through its sky (on average, taking 176 Earth days)." More intriguingly, "The Sun moves at an irregular rate from one horizon to another, so that a visitor would watch the Sun come to a complete halt, then appear, to move backward, then continue in the original direction, having performed a complete loop in the sky. At other positions on Mercury, you can see two sunrises and two sunsets during each Mercury 'day.'" Makes you want to stow away on the *Polaris*!

At any rate, the purpose of the expedition is to find the best place to build a permanent scientific base. Connell has calculated the precise landing site and time, when the "twilight zone" will be furthest away from the Sun's direct rays. "This will give us ample time for tests before the dark side swings back."

During landing, T.J. says he has discovered something the others



A TOM CORBETT behind-the-scenes-photo.

should know about, but an angry Connell relieves him of duty. T.J. tells Astro privately that he had been checking Connell's plan and found something amiss. Nevertheless, Tom and Connell exit the ship, with Tom under orders to circle the area continuously, using the ship as the center point. Connell also demands that Tom count out his steps at every 1,000 yards, take readings of sub-surface temperatures using his thermocouple, and note the composition of the ground." We have to move fast," Connell urges.

Tom is already outside for a half hour (we can see rocks, and—finally!—a starry sky), but no one can reach Connell by radio. The crew suddenly realizes it's getting hotter outside, and T.J. reveals his earlier conviction that they were landing in the wrong place because Connell had made a deadly miscalculation. If the *Polaris* doesn't take off within a half hour, the temperature of the ship's skin will reach 500°!

Tom endeavors to find Connell and does, but the sky is now "incredibly bright" and it's hard to see anything. Connell admits that the heat got to him. He and Tom return safely to the ship with the help of directions radioed by T.J. Connell is very weak, but he and Tom just make it to the airlock with only a minute to spare before mandatory liftoff.

The episode ends on an amusing note. Earlier, before the *Polaris* left Earth and during its voyage to Mercury, Connell constantly gave out demerits to his new crewmembers for their slightest infractions. But, once the *Polaris* is bound for Earth, he gives himself a whopping 400 demerits—more than to anyone else on the ship—for his nearly catastrophic navigational error!

This episode also marked one of a small handful of movies or TV shows involving a visit to the planet Mercury...especially a scientific one. Readers, do you know of any others?

PURSUIT OF THE DEEP SPACE PROJECTILE (no airtide available, PR Studios DVD): This is another scientifically interesting episode, this time because it involves (A) A visit to another star, Sirius, and (B) utilizing hyper-drive or faster-than-light-speed to get there, predating the MGM classic movie of '56, **FORBIDDEN PLANET**. Unlike the latter, however, little is made of hyper-drive here other than some passing mentions (for example, it isn't utilized until after the *Polaris* passes the planet Pluto en route). Also, the effect of light speed or above aren't shown on humans; in **FORBIDDEN PLANET**, of course, the famous "conversion tube" sequence appeared near the beginning, as the C-57-D cruiser dropped below light speed.

A new character, cadet Alex Monroe (Bill Lipton) briefs Tom, Astro and T.J., informing them their mission—also with Captain strong—will be a deep space voyage to the Sirius planetary system. The latter, Monroe explains, is eleven light years away.

The crew's job will be to locate and reclaim a projectile with recording capability, a small robot vehicle which can automatically put into its memory data about any area it passes through. The Solar Guard believes this is the first step toward establishing an outpost in the Sirius system.

Monroe soon becomes abusive and dictatorial towards our cadet friends, snidely referring to Astro and T.J. as "rocket jockeys," accusing them of wasting Tom's time. Tom angrily defends his long-time comrades. "Wise up and come out from behind those books of yours," he advises Monroe.

After reaching Sirius, the projectile is found to be way off course "in the northwest (!!!) quadrant...it's practically on top of Sirius!" It's also losing 5,000 miles of altitude in every orbit and around the star. The crew only has six hours to rescue the craft, so they use couplers to attach the projectile to the Polaris. Strong, T.J. and Monroe board the projectile to retrieve its data, but the couplers fail and the projectile and its three passengers drift away.

Eventually, the trio are rescued before the projectile plunges into Sirius. The Polaris heads home.

THE RUNAWAY ROCKET (Nostalgia Merchant VHS, no airdate available): A "speed contest" to Mars and back will involve the Polaris, which Manning will be commanding, and the Scout, under Capt. Strong's direction, which will take off first.

Near the end of Mars orbit, cadet Rattison (Frank Sutton), piloting the Scout, puts the craft on "full space speed" to win the race, but the control panel starts to burn as the vessel accelerates out of control. Strong tells Rattison to shut off all power, but the Scout won't respond.

The Polaris, with Tom, Astro and Roger aboard, can't reach the Scout at first; worse, the latter vessel is now way off course, heading towards the sun.

Eventually, the Polaris manages to pull alongside the Scout and, in a daring maneuver, turns the Scout away from its deadly course. All ends well.

FIGHT FOR SURVIVAL (PR Studios DVD, no date known): The jungles of Venus—at least as speculation went during the '50s—were the setting for this episode.

Tom, Astro, and T.J. using an older model spaceship instead of the Polaris, are forced to bail out onto the Venusian surface when the ship shakes and spins out of control, crashing onto the planet's eastern hemisphere, north of the equator. Poring over maps, Strong and Arkwright determine that the cadets are in rough country, with jungles and swamps, and no settlements for hundreds of miles (one wonders what part of Venus Astro hails from!).

Arkwright and Strong travel together (a rare occasion) to Venus to attempt to rescue. On the ground, Tom and Astro hear a signal from a Rescue Station (they've been situated every 30 miles in the jungle), with food and water (and no comfortable beds), so they head there, briefly encountering a harmless-looking, rubbery Venusian snake we see hanging down.

En route to Venus, Strong notes that, if alive, Tom, Astro and T.J. will be in the midst of a volcanic zone, where an eruption could occur at any time.

Tom and the other cadets reach the Rescue Station and relax. Soon, though, smoke emits from fissures in the ground. Strong calls on all nearby ships to converge on the area. T.J. reaches the Polaris via radio, and the cadets are ordered to proceed to a nearby landing site to be picked up by the Polaris, just as the jungle fills up with smoke. The cadets are rescued as the Polaris (wobbly, obviously on a string) lifts off for Earth.

Finally, there's **THE MONSTER OF SPACE** (The Nostalgia Merchant VHS, no airdate given): This episode is meant to be humorous (if, unlike me, you think chimpanzees are somehow funny; all I can think of is the vicious chimp that bit off a woman's face a few years ago).

As cargo is being loaded onto the Polaris, T.J. fears that it includes a "gorilla." Turns out to be a chimp (played by popular '50s-'60s movie and TV ape T. Fred Muggs) destined for a Venusian zoo.

Meanwhile, Capt. Strong is, for some reason, being extra hard on the cadets these days, reading out lists of their assorted errors (lateness, deviations from course, etc.), so he assigns them to a "freight run" for a month as punishment.

The chimp escapes and wreaks havoc on the ship, wrestling with



Menu for the PR Studios **TOM CORBETT. SPACE CADET DVD**. This DVD contains the CORBETT episodes: **ASSIGNMENT MERCURY: AMBUSH IN SPACE: FIGHT FOR SURVIVAL AND PURSUIT OF THE DEEP SPACE PROJECTILE**. Bonus material includes **SPACE ANGEL—THE GHOST AND CRYSTAL MACE: SUPERMAN—THE MECHANICAL MONSTERS AND CONQUEST OF SPACE** trailer.

poor T.J., and pulling equipment apart. It even sends out a distress signal, which T.J. is forced to explain to Strong as a "stumble."

A livid Strong warns he'll have a radar scanner horned in on the Polaris the rest of the voyage. "If there's one more procedural deviation," he says in exasperation, "you'll be blasted out of the Academy! There'll be no monkey shins on this ship!" (Big belly laughs, folks!)

The chimp makes the Polaris shake, then the ape disappears. But the ship's steering mechanism is now jammed. Strong radios that he'll meet them on Venus, and that nothing else had better go wrong. As if on cue, the chimp emerges from hiding and continues throwing switches wildly while Tom and Astro are forced to make repairs outside. The chimp even starts up the reactor before T.J. restrains it.

After landing, Strong reads the "riot act" to the cadets, rattling off what he claims went wrong on the Polaris. But Tom shows Strong that the chimp was really to blame. Strong, embarrassed, tells the crew it'll be better not to report any of this to Commander Arkwright.

I can't believe I devoted an entire column to giving plot summaries for all **TOM CORBETT** TV episodes that I know of to have been released on VHS and/or DVD (there may, of course, have been more...Readers?). However, I want to point out that I've never seen **CORBETT** coverage—especially plot lines—discussed elsewhere all these years, especially since I began collecting genre movie magazine say back in '58. Since I'm only passing through this way one time, I felt duty-bound to cover this nearly-lost children's TV sci-fi classic in-depth for posterity.

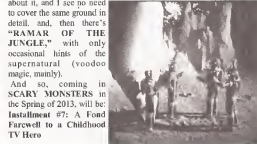
While viewing all these episodes during the spring and summer of '12, I was struck by how few details I remembered. And yet, what I did recall, I did so vividly: the cadets' uniforms; the porthole design on the Polaris; the ship's lower tail section with clouds of white rocket exhaust emanating from it; Tom falling onto the Polaris' couch, as the takeoff countdown hits "zero," and several other odds and ends. Well, I was only six when the last new episodes were shown, though reruns may have aired for years after that. Does anyone know when the last reruns appeared?

Some tapes and DVDs include original commercials from their time. Watching these gave me much nostalgia for the simple '50s "quaintness" and **"LEAVE IT TO BEAVER"**-type, old-fashioned families, where Pop wears a suit and tie to the breakfast table; Mom spends a lot of time in the kitchen making Kraft Caramel treats with the kids; big brother delivers newspapers via his bike, and little sister jumps rope out on the sidewalk. Among the product brands



Some of the scare-scenes shown on the TOM CORBETT SPACE CADET View-Master reels.

watched all 24 episodes I own of the '54-'55 series "CAPTAIN Z-RO." Also, I'll be presenting an abbreviated overview of the "SPACE PATROL," simply because an entire book has been written about it, and I see no need to cover the same ground in detail, and, then there's



And so, coming in SCARY MONSTERS in the Spring of 2013, will be: **Installment #7: A Fond Farewell to a Childhood TV Hero**

represented, the clear leader was Kellogg's Cereal (which also sponsored **THE ADVENTURES OF SUPERMAN**), specifically Corn Flakes and Pep, which was discontinued decades ago. These cereals, according to the company, gave you "More Punch 'Til Lunch" if eaten at breakfast time.

Finally, the show spawned a large roster of tie-in products during its run, as did similar sci-fi shows of the time. These included toys, comic books and other wares. In the case of Kraft Caramels, kids were invited to mail in an empty bag, plus 25¢, to an address in New York City to get a cadet ring, shoulder patch, and signed certificate of membership in the **TOM CORBETT** unit.

I also know of (because I still have it in the house somewhere!) a **TOM CORBETT** set of three discs containing a total of 21 color, 3-D pictures issued under the View-Master brand name, from Sawyer's, Inc., Portland, OR. In the '50s and '60s, hundreds of View-Master reels were marketed, with subjects ranging from TV shows and movies (the dinosaur sequence from Willis O'Brien and Ray Harryhausen's '56 documentary, **THE ANIMAL WORLD**, was one), to fairy tales, to travel. Unfortunately, the "**TOM CORBETT**" set used sculpted models rather than actual photos from the series.

Also, sometime during the '50s, Jim and I owned an "easy-to-assemble," cardboard "space periscope" we used to peek around corner and spy on Mom and Dad. This may have been a "**SPACE PATROL**" tie-in, but I'm not sure.

Well, patient readers, this time I'm able to firmly promise I'll be able to wrap up my coverage of the rest of the early-to-mid '50s TV sci-fi/fantasy shows in my next column. For starters, I already



SCARE-NEWS

SCARE-NEWS 85

THIS COLUMN IS NOT AVAILABLE ON DISH NETWORK

by Dr. Johnny Scareshock

This column is brought to you by my new sponsor: Black Lagoon Tours. "Come to South America for a scenic boat ride along the Amazon River in a reconditioned 1930s fishing trawler. Visit our Black Lagoon where you can swim or engage in other water sports. Rest upon our sandy beach or explore our numerous water caves. Black Lagoon Tours: Creature free since 1954."

WORST HALLOWEEN EVER

I don't know how your October was but mine blew by so fast I felt like I slept through it.

We started the month off with a two week stay at Disney World. We scripped and saved for this one and, for the most part, we had a great time. The downer was that the weather decided to stay overly hot and humid longer than normal so our first week has us gasping and staggering about the place.

Two years ago the economy was so bad you could actually see it by the lack of crowds at all of the parks. This year the place was full. What a comedown.

No sooner did we return from Florida when I became stricken with a plague virus that had me out of commission for almost three weeks. I gave it to the Bride and never heard the end of it.

Then came the Perfect Storm or the Frankentstorm as I had named it at CHILLER Thursday before CHILLER we knew that it would hit and be bad. Ciswell even made an emergency prediction that the East Coast would be sucked into the sea to form a new Atlantis. Yet most of the stars and many fans came to the show (more on that below).

We left the show early Sunday declining to stay until our normal Monday morning departure. We left early enough to get home while it was still light outside but we encountered so many delays because it seems like very construction zone had a massive truck crash blocking the road. That is a lot of crashes in a 200 mile run.

The storm had and turned inland earlier than expected. It went a tad south of us as it moved west then north. We got over three inches of rain and were lucky. Place to the west of us got up to three feet of snow. Many places to the east of us lost power. People from New York were making three hour trips into Pennsylvania just for gas to power their home generators.

That Tuesday my radiator hose blew and I was running a hot car until it could be fixed on Halloween morning.

It kept raining through Halloween. Not many kids came out in the rain and that was a disappointment. I love seeing trick or treaters. When I was a kid a hurricane or a snowstorm would not have kept me from roaming the streets in costume in search of treats. How times have changed.

If you were affected by this storm I hope you recovered. If the storm missed you pray you never encounter such a beast in your travels!

DID YOU HEAR ABOUT THIS?

A couple of events rocked the monster world since last issue. The first news came to me from Monster Kid Aaron Lewis who let me know that **DON POST STUDIOS** is gone. It has ceased to be. Don went to work one morning to learn that his company had been purchased and shut down. Who will make our monster masks for us now?

The second hot of startling news was that Disney bought the rights to **STAR WARS** from George Lucas for four billion dollars and some other perks (I am thinking lifetime passes to the Disney parks among other things.) Lucas will remain as creative consultant.

Disney also announced that the next **STAR WARS** movie will be out in 2015.

A lot of jokes have been made about the purchase. You see Disney has a big **STAR WARS** display at its Hollywood Studio Park and sells toys of it characters made up as **STAR WARS** figures. But Disney is brand specific. The company did not mix **NIGHTMARE BEFORE CHRISTMAS** into anything else. The Marvel Universe was not corrupted by Disney characters so you don't have to worry about the Hulk dueling with Darth Vader anytime soon.

Dark Horse Comics will continue the current contract and produce **STAR WARS** comics but when that runs out it is unknown if Marvel will then produce the comics.

I would like to see Disney do the new movies based upon the Timothy Zahn novels in the **HEIR TO THE EMPIRE** series. That is good storytelling.

Fans of Disney's **HAUNTED MANSION** will love this. This past fall Guillermo del Toro submitted a script to Disney. He wants to do a movie about the **HAUNTED MANSION**. Forget about that Eddie Murphy abomination of a few years back. Sure it had some nice Rick Baker FX but that was about it.

Guillermo's story is said to focus on the Hat Box Ghost and, even though the script was a first draft, Disney execs are excited.

For those of you who do not know, the Hat Box Ghost was one of the first ghosts designed for the Mansion. He wore a top hat and carried a hat box. When you saw him his head would disappear and reappear inside the box. The ghost only lasted a year or two when the ride first opened. He can be seen in early designs and promotions for the ride. For some reason he was removed even though a few years ago Disney made a "life size" figure of him and sold him (I have one) and then this year he was remade into a foot tall version and sold at the parks. So he still remains popular and if anyone can make an awesome movie about this ride it's Guillermo del Toro.

HORROR HOST NEWS

Svengeodie is getting a new coffin. His crew is working hard at designing a new home to debut early in 2013. (All the latest Svengeodie news will appear in a future article and a article on the debut of the new coffin will also appear in **SCARY MONSTERS MAGAZINE** in 2013. The coffin was supposed to premiere at the **FLASHBACK** show last August along with our article but was delayed slightly -D.D.) I was disappointed that Sven wasn't able to have a special Halloween show on ME-TV. I guess the network is too cheap. In the meantime we are trying hard to bring the host to the April **CHILLER THEATRE** show.

Stella Desire is back in action. She has a stage show hosting old movies and interrupting them as was done on her television show. Want Stella stuff? Look her up on the Internet. Stella sells assorted goodies including homemade hot sauce.

Of course Zachery always gets the most press thanks to me. The Cool Ghoul had an awesome time at **CHILLER** looking younger than





ever before. And we all played up his run for president.

Zacherley sold campaign posters and my new book **ZACHERLEY FOR PRESIDENT (AGAIN)** while down the hall I set up a campaign office to sell lesser items like a Zacherley Campaign kit containing Zacherley for President pencils, post cards, a bumper sticker and a Z PARTY button. I also sold Zacherley radioactive lab rats, Zacherley approved Dehydrated Embalming Fluid, and other Zacherley monster goodies. (John's new **ZACHERLEY FOR PRESIDENT** book can be found for sale in our scary mail order pages.)

Now here's the thing. Zacherley refuses to take money from me. We have worked together for a lot of years but he refuses the money so it has always been a challenge to get him to accept gratuity. This year I was able to sneak the money to him through his manager by adding it to the pile he was making at his table. I can't tell you how good it felt to give something back.

Zacherley loved the new book asking if he could take extras home with him. I was excited I couldn't give him enough. We had talked about the book in the early stages and Zach couldn't believe how I caught his sense of humor and voice flow. Awesome!

In the meantime look out for **ZACHERLEY'S MONSTER TALES** which is a collection of horror stories annotated by the Cool Ghoul in the vein of **ZACHERLEY'S MIDNIGHT SNACKS** and **ZACHERLEY'S VULTURE STEW**.

Zacherley gets lots of requests for interviews and appearances through his website. The problem is that everyone wants something for nothing.

Kevin Clement pays Zacherley to attend **CHILLER**. Zach received three requests to attend other shows during **CHILLER** weekend. When those people were contacted by the website to provide information regarding appearance and travel fees as well as lodging, no one wrote back. They think Zach, at 94, will foot the bill to make their show a success!

Zach also gets tons of interview requests. The people all want to talk by telephone and at certain times that may be inconvenient to the Cool Ghoul. They do not understand that because of wearing two hearing aids telephone interviews are difficult for Zacherley to conduct because he can barely hear the questions. Yet Zach is seen as difficult because he won't do a telephone interview? You see why people annoy me.

WHAT I LIKE ABOUT MY JOB

I enjoy writing this column and telling you about the latest cool monster stuff to come out, but I also enjoy meeting you at shows. I do get to know a lot of you and that is cool because it goes a little deeper.

You see this summer at **BLOBFEST** I met a young filmmaker by the name of Ryan Lengyel. He showed me a five minute stop motion animation piece that he did about a monster. It was awesome! I put Ryan in touch with Steve Kaplan the boss at oldies.com. Ryan and Steve are now working on getting Ryan's piece put out for sale.

In another move I was able to put make-up master Ron Chamberlain in touch with filmmaker Warren Disbrow through the help of actor Jerry Blakely. Ron and Warren live close to each other but didn't know each other. Warren shoots most of his horror films near Ron so it was just natural that they should work together.

LOTS OF GET WELL WISHES

Many of you know Robert Aragon. He is a first rate artist and has been a Monster Kid for a lot of years. Robert recently underwent cancer surgery this past summer and is recovering. He was supposed to show up at the October **MONSTERPALOOZA**. I hope he did. Robert has a new card set coming out. The set contains pictures of his artwork and a lot of surprises. It has autograph cards from a lot of monster celebrities and even costume cards with exclusive cards containing a piece of material from a classic monster movie costume. These cards will certainly sell out so make sure you get yours early. Get well Robert.

Cancer struck another Monster Kid as well. The Wednesday before the **CHILLER THEATRE EXPO** Steve Sally Jr. underwent cancer surgery. He is expected to recover. Steve and his Dad are famous for selling monster movie posters and stills at monster shows all along the East Coast from **CHILLER** to **MONSTER BASH** to shows in Ohio and Maryland. The Sallys also contribute great stuff to the **CHILLER** auctions. Get well Steve.

Monster Kid Daniel Roebuck also had a hospital visit and some surgery over the summer. Daniel was filming when suddenly he collapsed in pain and was rushed to the hospital. Dan underwent surgery for diverticulosis. He recovered and went on to do more things as I will mention below. Please continue to get well, Daniel.

We also just learned that Rich Koz aka Sevegoole suffered a mild heart attack shortly after Halloween. He is recovering and we wish him well. America needs its horror hosts! Get well, Sven!



Here's the **GET WELL** card we sent Rich Koz/Svegoole along with a copy of our **SON OF SHOCK** book and the **SCARY MONSTERS MAGAZINE SPECIAL #2**. You can post your **GET WELL** posts on the official **Svegoole Facebook** page or send them to: Rich Koz/Svegoole c/o The ME TV Network 26 N. Haisted Chicago, IL 60661

CHILLER THEATRE AND THOSE REALITY SHOWS TOO

This October's **CHILLER** was at the Parsippany, NJ, Sheraton Hotel. What a beautiful place! It looked like an old castle.

The April show at the old place showed us how much we were not welcome once the regular staff had left. So we followed them. We saw many familiar faces among the staff and anything we needed they happily brought us.

The Sheraton was also so much bigger. It was spread out enough that lines were few. The dealer's room was gigantic, bigger than ever at the original Sheraton in Rutherford. Kevin Clement had even added some fifty or sixty dealers to the show.

The guests were spread out in various ballrooms or grouped together by theme in private rooms. I was with director Ted Bohus and editor Dave Baumaller and artist Steve Blickstein in a private room at the end of the halls so it was quiet for us most of the time. Joining us was author C.J. Henderson. Conrad Brooks was also assigned to our room (that's how big it was) but the storm kept him at home.

KISS guest Ace Frehley was down the hall from us and the line to his room was the only thing that slowed up traffic in our hallway. Compared to Peter Criss, the drummer for KISS, Ace was an ace. He donated a lot of stuff to the **CHILLER** auction.

The second floor mezzanine held the rest of the musicians and artists. I don't know how many people made it up there but Ken Kelly got bored one day and came downstairs to try to drum up business. Keith Emerson of Emerson, Lake, and Palmer was there. He even played with the Dead Elvi Saturday night. He was an honor to meet.

I had some time to look around but I was kept behind the table for most of the show. I was unable to explore the dealers' rooms in any detail once they were up and running and I know I missed a lot of cool stuff. While I spent some time with Caroline Munro's stepdaughter Tami, Caroline was kept busy at her table either attending to fans or watching the storm on her computer.

Ruth Gilks, wife of composer Mike Gilks, joined the **CHILLER** Charity crew and her help proved invaluable. Danny Veggio, one of the charity heads, suffered a hip injury before the last **CHILLER** forcing him to miss the show and adding more work for the Bride who collects for the charity and organizes the event that Ted Bohus and I then do live. This **CHILLER** Danny was there but still out walking properly so Ruth joined the team. We had a successful auction raising a lot of money for a few special people. If you go to **CHILLER** hit the charity because you do get cool things cheap. Yet there are still two dealers who refuse to contribute anything. I won't name them but I do know them.

Terry Cruickshank, one of the costume contest judges, decided to sponsor the children's costume category. Before only adults could win and kids only got honorable mentions. Now we have three categories for kids to win too!

The big draw, Metallica star Kirk Hammett was scheduled to be there Saturday. Kirk recently completed a book about his monster collection. The publishing company wanted him to tour to promote the book so he picked **CHILLER** as one of the sites to do it. Friday he got delayed because he was asked to substitute for another musician. Saturday he attended **MONSTERPALOOZA** in Burbank with the intent of coming to **CHILLER** on Sunday. Well, due to the storm he couldn't make it (many of the celebrities had to stay until Wednesday because the airports were shutdown). The sad part about this is that over 250 fans won a lottery to meet him, buy his book, and have him sign it. I do not know how the situation is going to be resolved.

Now you have heard about the reality show called **TOY HUNTER**. If you are into collecting toys you know that the show is a lot of twaddle. When I saw the episode where he was supposed to be at **CHILLER THEATRE** buying and selling toys I knew for certain that the show was a waste of time. First the host has a **GREAT GARLOO** in the box that he wants to sell for \$700. Seriously, any toy person would try to get \$1000 for that. Second, I have never seen a dealer at **CHILLER** have a glass display case with him at the show. You need room in

your car or truck for saleable product. A display case limits how much product you get to take. Third, the guy that "bought" those items is a regular **CHILLER** dealer and he would never pay retail for those items. How would he make any money reselling them?

What bothered me about the episode is that there were two quick close-ups of Terry Cruickshank's awesome monster dolls but no pull back to show the whole dealer room or any other part of the show. The scenes with Lou Ferrigno weren't shot at the April **CHILLER** where Lou was a guest because the hotel didn't look like that.

So remember **REALITY TV** isn't real!

TOYS AND SUCH

When I saw them in the Diamond **PREVIEWS** sales catalog I knew I had to have them. Someone is making plastic zombie figures the same scale as plastic army men for the purpose of playing with them as we played with our toys as children. This is awesome.

At **CHILLER** author C.J. Henderson, an awesome horror writer, and I had loads of fun talking about how, as kids, we played with our toys setting up our army men to fight our Palmer and MPC monsters and dinosaurs. Now we can do it again with zombies!

Moebius Models is adding to the Dr. Deadly collection with three new kits that are the mutated creatures. Dr. Deadly made genetics go awry in his experiments, now you can see the results.

Moebius is also expanding their classic monster line. Have you seen the Broadway Bella Lugosi **DRACULA**? It is awesome. Adam Dougherty, the Creature Kid, just completed the **CREATURE FROM THE BLACK LAGOON** and the kit is sweet. This is the Moebius kit you need to have!

Vinyl **CREATURE** and **FRANKENSTEIN** Monster banks in black and white as well as color should be on toy shelves by now. (SEE: The full color banks in our Scary Mail order section!) Living Dead dolls are finally coming out with a version of the classic Universal Monsters.

Zombies still rule so be on the look out for a metal Zombie Survival Kit lunchbox, **WALKING DEAD** bobble heads, a new series of **WALKING DEAD** action figures, and zombie statue busts. Also check out the **S.L.U.G. Zombies**. They are about 2 inches tall and spoof popular movie stars. I saw some nice representations of Rambo and Crocodile Dundee.

At Disney I saw a lot of their toys were this new vinylmation stuff. Basically it is a capsule (oval) shaped toy with an image printed on it. They are supposed to be fun to collect. Twaddle! They are cheap to make and cost way too much money for what you are getting. Stay away from them!

Fans of Beulah from **IT CONQUERED THE WORLD**, be on the look out for a 9 inch painted model kit of this creature. She will only be in specialty stores so get to a comic book store and order one. The same goes for the 1 on 1 scale **PUPPETMASTER** action figures.

Now you can have them in actual movie size to terrorize your family.

Artist Daniel Horne debuted some nice sculptures that he made. The problem is that they are for puppets. Daniel is a big fan of puppets. I ain't no. I could never get into them. If I wanted to control someone I wouldn't pull real strings, I would get deep into their heads and have at it. But the artwork is sure beautiful to look at.

Can you believe that it's been 50 years since **MARS ATTACKS** came out? I never saw the set and knew nothing of it until I read an article about the cards in the early 1980s. Well, a new book called **MARS ATTACKS** provides a



history of the set and gives one full page to each card front in full color and each card back. This is a must have for any **MARS ATTACKS** collector.

I used to collect cards as a kid. My neighbors would give me their cards as they got older so I had a lot of cards. I never saw a **MARS ATTACKS** card and now I know why. The series had a very limited distribution. That explains a lot. It was almost like the entire series was a test series. **TOPPS** made some changes to the cards for wider distribution then decided to move on. That explains a lot and makes me very happy to have a reprint set.

MOVIES AND TV

After all the talk about **THE MUNSTERS** reboot, it's all gone. NBC aired 1313 **MOCKINGBIRD LANE** as a Halloween special the Friday before Halloween. I was disappointed. The acting was bad. The FX were good but the story was lame. Had it not been related to **THE MUNSTERS** it may have made a decent series but I saw none of the dysfunctional family turmoil we saw in the original series. Grandpa was in charge. He was a murderer plain and simple. Herman had heart problems and they simply killed a Boy Scout leader and used his heart. Dark it was. Funny it was not.

Anyway, NBC hopes to make it big with **HANNIBAL**, a series about cannibal Hannibal Lecter. The main character is played by Mads Mikkelsen who played the blood weeping bad guy in **CASINO ROYALE**. In this series Hannibal is a profiler for the FBI. Wait where's **DEXTER**?

January 4th will see the movie debut of **TEXAS CHAINSAW 3D**. Duh! Remember if it is released in the first quarter of the year the studio has no faith in it. Well, this is a remake and modern update of the 38 year old classic. I don't see it going anywhere but then **PARANORMAL ACTIVITY 4** hit number one. Seriously?

JOHN DIES AT THE END, a movie starring Daniel Roebuck that I mentioned some time ago, will finally be out this summer. The movie got picked up and should be in theaters before going to DVD. It is funny and has a lot of cool FX.

Nicolas Cage, who ran into some problems with the tax man and is trying to make up his losses, is set to star in the reboot of the Christian movie series **LEFT BEHIND**. The movies first started appearing in 2001 starring Kirk Cameron. The first only made about 4 million at the box office and the two sequels went direct to video. Nick signed on and the first movie is due in 2013 so if you are into Christian end of the world stuff this movie may be for you.

So was it **HOTEL TRANSYLVANIA** or **FRANKENWEENIE** for you? I was surprised how Disney downplayed **FRANKENWEENIE** while we were there. It debuted at Disney World a few days before we arrived and word is it didn't do too well. The only merchandising to the movie that I saw, was pistachio nuts and dog toys that went on sale with the Halloween stuff. I am not a fan of puppets so **MAD MONSTER PARTY** is the only puppet movie I like. McDonald's, normally very Disney friendly, carried **HOTEL TRANSYLVANIA** Happy Meal Toys and nothing **FRANKENWEENIE** related. (I saw some **FRANKENWEENIE** tote bags given with Subway kid's meals. —D.D.)

IRON MAN 3 will see the long boped for face off of Iron Man against the Mandarin. Ben Kingsley looks awesome as our favorite Iron Man villain.

Okay, I have problems with documentary style movies because I think they are cheaply made and badly written. They leave too many questions and cheat the audience. Yet younger crowds love them. Look at the **PARANORMAL** twaddle. Yet, I do have to take a step back and suggest two documentary style movies for you. I think they are clever, informative, and well done.

The first movie is a foreign film called **TROLL HUNTER**. This "documentary" follows film students tailing a troll hunter, a guy who hunts giant trolls, after reports of a bear running amok and killing some campers. What they find is awesome and the story is complete. Check it out!

The other one is one I would not have recommended based on the

previews. It is **APOLLO 18**. Did you hear the joke "What kind of bugs are on the moon?" ANSWER: Lunar-ticks. Well, this movie takes that joke one step beyond as a secret mission goes to the moon and discovers these rock sized things that look like ticks. Yeah, bugs on the moon. Get it? I don't know how many people did but the documentary style here works and the story is complete.

ODDS AND ENDS

As last issue went to press the shooting at the movie theaters during the **BATMAN** movie had just happened. I was able to mention it but that was it. It is a tragedy and it could have been avoided I am sure.

I think I lost some Facebook friends over it as well but I don't care. I got into a discussion when one "friend" was demanding the repeal of our right to bear arms. Such action will not solve the problem. We made drugs illegal and you can see how big a problem they are today. Try to get every gun owner out there to voluntarily turn in their guns and you will see what kind of problems will be created.

I am against messing with our Bill of Rights or any of the amendments. You see things that seem to have a good purpose can hide a sinister one as well.

Here is an example. We love our police. They put their lives on the line for us everyday. We can help them by changing the second amendment to get rid of guns. But let's help them some more by changing the one about warrant-less searches so they can do their job easier and faster. No. No neighbor would make false calls to the police saying you have drugs or other illegal items in your home subjecting you to a warrant-less search. No corrupt cop would try to harass you by breaking into your home and searching it for no reason. Come on we're all honest.

Sorry, do not mess with our rights. There are other ways to solve these problems. One is awareness but no one wants to be aware.

Look at all those people during **FRANKENSTORM** who were ordered to evacuate but refused. How many emergency workers later risked their lives rescuing those same people? Shouldn't those people be punished? Maybe shot? All you would have needed were zombies (in fact these are the kind of people who become zombie and make it dangerous for our rescue workers) and the situation would have become total anarchy.

I was amazed at how few people were prepared for this storm despite the week long warning. Don't most people have several days worth of food in their homes? Doesn't anyone use canned foods anymore? And who waits until after the storm hits to gas up the car?

We got lucky. I wanted to leave **CHILLER** on Sunday but the Bride was reluctant. Later when it was learned that the hotel restaurant would close early so the staff could go home the Bride agreed. After we saw Zachary off we were on the road. It wasn't raining yet. Our normal four hour drive was interrupted at every road construction site because truck drivers in a hurry to beat the storm had crashed causing massive delays. I told the Bride if she sees anything that looks like a zombie we would run it over to get away.

Even at home we weren't safe because we learned the storm would change and come almost right over us. We have candles. We have cases of water and lots of canned food. We were okay. How could you not have any food in your house?

In other news please go to YouTube and check out Monster Campaign Ads. These shorts were by Danny Roebuck and some friends and were meant to poke at our election.

Danny has finally come out with his **DR. SHOCKER DVD**. I know something was done online with Kick Starter, a program where you can ask people for donations for your project. Frank Dietz used it successfully for the Bob Bums documentary.

The **DR. SHOCKER DVD** contains the Rondo winning magic show that Danny did a few years back. I know it contains some footage we shot at **MONSTERPALOOZA** as well and other surprises.

Cortlandt Hall asks for your patience. He has three DVD documentaries in the making. One is strictly on the Choney **PHANTOM OF THE OPERA** movie. Cortlandt told me that his

regular work has kept him busy but one of the delays has been the availability of interviews. Sometimes interviews are scheduled only to be cancelled later when an actor or FX man is called to work. Also remember that Cortlandt is a true Monster Kid and he would rather have too much material than not enough material. That translates to a lot of extras for you and me to enjoy.

In the meantime Cortlandt's **AURORA MODELS DVD** is available again and available in these scary pages again and made it to the Diamond **PREVIEWS** catalog so that comic book shops and other specialty stores can carry it.

Hey, remember all that fuss about pink slime at the beginning of the year? It was inert biological stuff added to ground meat. It was said to be totally safe but people weren't sure where it came from. Remember an early 1990s movie called **THE STUFF**? I could not help but notice the many similarities between **THE STUFF** and pink slime. Is this a case of movies predicting the future?

DO YOU HAVE ONE?

A few years ago when the economy was really bad I suggested that, if you could afford it, buy a Robby the Robot Hallmark ornament. He spoke. He lit up. He was awesome but a little pricey. I was amazed when I saw him sell for \$150 on eBay. And Robby the Robot Hallmark ornaments are consistently getting that much. If you missed out then you may have to pay now.

I still recommend collecting the **NIGHTMARE BEFORE CHRISTMAS** ornaments. While I am not a fan of the movie I know many people are and that means a better chance to sell the item at a profit somewhere in the future.

Still getting your free collectibles? I am talking about the ads that come out during Halloween and Christmas. **PARTY CITY** and others have magazine sized inserts of their Halloween stuff. Save them and over the years you will be surprised at how much has changed. And the same goes for those toy ads from **TOYS R US**, **TARGET**, and **K-MART** to mention a few. If a **SEARS** Christmas catalog from 1970 can fetch \$300 on eBay surely these freebies should generate some cash in your future.

I know you are busy building your collection, whatever that may be and that is cool. I have never been in a hurry to complete any of my collections because hunting is a big part of the fun but sometimes you have to move on. This past year I finally completed my 1960 Monster **SOAKY** set. I finally got around to buying the **WOLFMAN**. I waited until there were three on eBay and that brought the price down drastically.

I also completed my MPC monster checker set I never intended to collect the monsters in all colors. As a kid I had them in black and in red. Well, I just needed the Grim Reaper in red for the set. I finally got him and enough to the other figures to have a set in each color.

And I splurged a little when I was at an auction and I saw a **JOHNNY SEVEN** One Man Army Gun and had to have it. I am getting too well known locally as a toy buyer so anytime I bid on toys at an auction I have a lot of people following me and toys have now been going high. I got the **JOHNNY SEVEN** by pure luck and am glad to finally have it—now that I am too old to play with it!

PLEASE, DON'T FACEBOOK ME

Since I got my Droid Razor I spend a lot of time looking online while waiting for my piece of crap **SATURN** to get fixed or doing other standing in line jobs. So I usually spend more time on Facebook than I ever had before.

I hate it.

I know in the past I invited you to friend me but I no longer accept friends. I don't know you and if I am only to get to know you through your posts then there is something wrong in the world.

I started unfriending people for constantly posting too many political ads. It's bad enough I have to watch them on TV but Facebook? Then a good buddy told me I shouldn't unfriend anyone just block them so I can't read their crap because it looks better if you have a lot of friends. Looks better to who? It doesn't sell anymore books for me. It doesn't

help me sleep better at night.

Well, when my relatives started posting political crap I figured I was beating a dead horse then just let it go.

Next came the starving people and animal fiends. These "friends" would post pictures of starving children or abused animals with the line "What are you going to do about it?"

I am going to **UNFRIEND** you, that's what. I seriously believe that if you have to post a picture of an abused animal or starving child that you are trying to ease your guilt about your failure to do anything about it. I give to a lot of people and animal charities so I do not need you shoving pictures in my face because you are too lazy to do your part.

I unfriended 150 people so far and I think I am just beginning. If I know you personally or you are related to me you are safe. The latest thing now is "friends" asking for money. Sheesh!

KICKING AND SCREAMING

When the DVD came into being everyone said it was so much better than VHS and the clarity was remarkable. Then the flat screen TV sets were all the rage and nothing could be clearer. Suddenly Blu-Rays were the thing and you just had to have one. Eh.

My tube TV finally went a little over a year ago so I bought a flat screen. Yeah, it's nice but what's the big deal? Finally my DVD player of 12 years just quit so now I have a Blu-Ray. Hey, it's nice and all but I grew up watching my monsters on a grainy black and white TV so anything is better. I don't go all agog.

Now the rage is to buy the Universal Monsters on Blu-Ray. A...no. You see I bought the Universal Monsters on VHS. I then bought them on DVD. I even bought bootlegs until I could buy the regular ones. Then I bought the set. I have not watched any of them enough to pay for buying them. I would have saved a lot of money simply renting them. Now to buy them again? I am sorry but I am not falling into that trap.

My buddy Frank Garofolo and I discussed this at some length. He's of the same mind. There is so much stuff out there that we have not seen yet why keep buying the same old stuff? I don't know how you feel. I have heard the Blu-Ray set is nice but I heard that about each of the other versions I purchased as well.

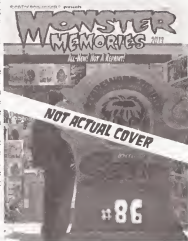
YEARBOOK NEWS

It is that time of year again! Soon the **SCARY MONSTERS YEARBOOK** will be coming your way. Invest a few dollars to pick up this gem. It is well worth your time. Criswell will be back. In fact I shall be recording his predictions on Christmas night.

He has had an astounding accuracy rate since he passed away. What will Criswell say about you?

Kevin J. O'Connor will be here for a special interview. He is a fan of the magazine and he has some fun things to tell us.

And check out our scary movie forecast of 2013. Will there be anything you must see?





Dear SCARY MONSTERS MAGAZINE,

(Continued from page 6)

To quote the Brass in **HOW TO MAKE A MONSTER**, "I have monsters coming out of my ears!" Apart from the **WHITE ZOMBIE** issue which I have just completed page 019—I am planning to seek out a DVD copy of **KONGA** (last viewing 1970 Channel 36 WFLD, Chicago). A Scary inspiration and I have you guys to thank.

The **TOWERING TWENTY-FIFTH ISSUE** is here waiting on top of the Empire State Building with another mighty ape, **KONG!** The 8th Wonder of the World! A familiar buddy is replacing Fay Wray. Obviously the guy in Kong's clutches has a little more brains and has been in higher places. The **FORESHADOWING FIFTY-FIFTH ISSUE DARK SHADOWS** Edition is waiting in the foreboding wings of Collinwood. The above mentioned "Brain of the Class" Mutant and the cucumber crony Beulah both occupy a higher place in the **THIRTY-FIVE FIFTIES MONSTER ISSUE!** I can hardly wait to find out how "IT" was built. After I first saw **IT CONQUERED THE WORLD** on television as a child early one summer morning, at the dinner table the next night my mother was talking about how good fresh veggies were for you. Gill Man is ready to plunge into the **TITANIC TWENTY-NINTH ISSUE** and so am I. A fantastic Triple Feature awaits in the **TRIPLE TERROR TWENTY FIRST ISSUE**. I might as well face it I have an out of this world amount of reading to do. On top of all these fantastic scarezines comes a **CREEPLY CLASSICS MONSTER BASH** 16 edition of the Browning/



Chaney classic **LONDON AFTER MIDNIGHT** and many others.

I thought in closing I would share the All Hallows Eve and Fall viewing I have prepared, the obvious Universal Pictures will take front and center with newer releases **HOUSE OF DARK SHADOWS** and **THE SPACE CHILDREN**. October 31st Feature One: The original **PLANET OF THE APES** followed by **SCARS OF DRACULA**. Next up...is **BRIDE OF FRANKENSTEIN** and **MAD DOCTOR OF MARKET STREET** will close the bill. Pleasant...Dreams!

Well, thank you again, Dennis I hope you have a fantastic Halloween and a mellow Fall with those close to you.

JAMES MCLAREN Covington, GA
Keep the Scary Stuff COMING! PLEASE!

Greetings from New Deadford (Home of Penny Dreadful),

Just finished awesome issue #84, and thought I'd drop you a line. Excellent mag, as always, with great coverage of scary films and news. Coincidentally, you reviewed two movies I saw recently for the first time (gotta love **ONDEMAND!**). **SOUL OF THE MONSTER** was an eerie little flick. Obviously inspired by the films of Val Lewton (**BEDLAM**, **CAT PEOPLE** etc.), the movie had a chillingly good atmosphere and spooky symbolism, aided greatly by the performance of George Macready. While not a true classic, I'd highly recommend it to all lovers of 40s fright films.

TWINS OF EVIL was a great later effort from the House of Hammer. Sporting elements of **WITCHFINDER GENERAL** and **HORROR OF DRACULA**, this sequel of sorts to Sheridan LeFanu's **CARMILLA** features the always watchable Peter Cushing in yet another superb performance, and Damien Thomas is appropriately evil as the decadent Count Karnenstein. Oh yeah, and those Collinson twins ain't half bad, either (hubba, hubba). Again, highly recommended.

Keep up the great work in not letting these fright films fade away, and turning a new generation on to some of the most creepy and innovative movies ever made. We still love em, and this Monster Kid looks forward to your next issue.

Yours Ghoully,
GARY LOGGINS

Dear Dennis:
Ironwood's **BOOKWORLD** strikes again—I just grabbed up **SCARY 84**, in fact the last copy! And astonishingly, they just



received their scary shipment. Talk about scary! Well at least my copy was awaiting my grasping! Whew!

Another surefire winner is "SCARY 84!", and I love the welcome attention finally given to **WHITE ZOMBIE**, which the mostly unsung classic so richly deserves. An atmospheric gem from the ghoulid days of early talkie cinema. Bela steals every scene he is in. I purchased a dollar DVD copy of it ages ago, and it plays just dandy. Another collectible cover excellently rendered by *Scary Terry Beatty*. Totally hypnotic results!

By the way, the new **SCARY SECRET PHOTO** appears to be of the late, great monster make-up maestro Jack Pierce—"The Man who made the Uni-Monsters famous!" I'll just drool over a brand new Scare-Card as my prize.

I always have fun with **KONGA**, the poor man's **KING**. I taped it off AMC eons ago. I own the **FANTASTIC GIANTS**, 1966 vintage comic book, as shown inside the back cover, lower left. I discovered it at a Wisconsin antique shop a few years back for under five bucks. The overall condition is a big VG+ very easily.

And speaking of Wisconsin, "The Father of THE GIANT SPIDER INVASION" Bill Rebane lives only mere miles from me, just across the border. I thought I'd share that with everyone.

That's it for now. Scary Thanx!

JEFF KURTA aka "Kount Kurta" Bessemer, MI
P.S. My late, dear mother Betty Kurta, who passed away this past June (14), loved **SCARY MONSTERS MAGAZINE**, and was very thrilled that you published her photo in the **SCARY 2012 YEARBOOK**. She's truly made scary history. I miss her dearly Dennis. She was only 79....just a kid yet. Thanks for making her smile.

Keep up the splendidly scary work!

Dennis,

Since I wasn't stitched together until 1974, I missed out on the grave day of **FAMOUS MONSTERS**. With **SCARY MONSTERS MAGAZINE** you have been my Uncle Forry. Fangs, and have a grave day!

MICHAEL BRYANT Tazewell, TN

P.S. Also, with Ron Adams classic **MONSTER BASH** magazine, he is like an oddfather to me. You can pass along that information to him like a kidney stone if you like. Uncle Dennis and oddfather Ron this monster child wants to say "FANGS for all the **MONSTER MEMORIES**!"



Monster make-up maestro Jack Pierce was the subject of last issue's **SCARY SECRET PHOTO** as revealed in Jeff Kurta's Scaremail above us. The following **SCARY MONSTERS** Reader maestros sent in their correct answers... Doug Ferrini of Downers Grove, IL; Joe and Lucas Schultz; George Gulan of Reno, NV; Russell Krick of Convoys, OH; Michael Dodd of

WANTED!

More Scary Readers like:



Debbie D.

(This photo is courtesy of William "Rusty" Pietrzak)

Debbie D. as DESTINY VAMPIRE MERMAID will return in our next issue!

Cleveland, TN; John A. Kennemore of Covington, GA; Ken Monegar of Milwaukee, WI; Kevin Joy of Newburgh, NY; Robert Martin of Brooklyn, NY; Jeff Cox of Haddam, CT; Michael Aguilar of Coolidge, AZ; Timothy Walters of Muskogee, OK; Al Cardin; Robert Peltis of CANADA; Thomas J. Ellis Jr. of Perkasie, PA; Jerry Boyd of Palo Alto, CA; Jeff Kurta of Bessemer, MI; Dan Sweet from the Wilds of Hamilton, OH; and James R. Parady of Old Town, ME. I want to see three times as many of you **Scary Readers** participate this time in guessing and

writing about this...**SCARY SECRET PHOTO???**

The Scary Rules are a little different this time around. Please send not only your correct answer in but also write a few words about the scary person in the photo and send it to:

Sam Scare c/o
Druktenis Publishing
348 Jocelyn Pl.
Highwood, IL 60040
or...
Scaremail@aol.com

SEE: Your name and words in **SCARY** print!



SCARY 85! THE SCARES CONTINUE IN 2013!

099 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Scare-reviews

by David Elijah Nahmod

SCARY CLASSICS:

Universal Classic Monsters: The Essential Collection (2012)

DRACULA (1931)

SPANISH DRACULA (1931)

FRANKENSTEIN (1931)

THE MUMMY (1932)

THE INVISIBLE MAN (1933)

BRIDE OF FRANKENSTEIN (1935)

THE WOLF MAN (1941)

THE PHANTOM OF THE OPERA (1943)

CREATURE FROM THE BLACK LAGOON (1954)

I can probably second guess what you're thinking: there's no need to buy this **UNIVERSAL MONSTERS** box set. They've all been released on disc before, more than once. But they're never been released like this.

FRANKENSTEIN, **BRIDE OF FRANKENSTEIN** and the **SPANISH DRACULA** are three of the 100 films the studio selected for preservation and restoration in commemoration of the studio's Centennial. We've all seen these film more times than we can count, but we've never seen them looking like this. The last time **DRACULA** was released on DVD, a few years back, many fans complained that the film's soundtrack had an annoying hissing sound throughout the film. And though the print was reasonably decent, it had that aged, "old movie," look, as did **FRANKENSTEIN** and **BRIDE**. In a short video titled **DRACULA: THE RESTORATION**, one of many extras included in the handsome impressive box, Universal technicians explain and demonstrate how the 91 year old film (actually 82, as it was shot in late 1930) was "cleaned up" via computer and other processes. The result is jaw dropping.

Never mind that the "hiss" is gone—that's only the beginning. Have you ever wondered what it might have been like to view some of these wonderful chestnuts in the early 1930s, as they were first released? These new discs will give you a fairly good idea of what that experience may have been like. The cast comes alive in images that are so clear and sharp, it's almost as though you, the viewer were standing next to them. Every nook and cranny of the dark, cavernous Castle Dracula and Carfax Abbey sets can clearly be seen—the effect adds new dimensions of fear and SCARES to your movie watching experience.

When The Monster (Karloff, and BTW, I'm writing this column on 11/23/12, his 125th birthday!) first appears in the doorway on the restored **FRANKENSTEIN** disc, the effect is SCARY beyond words. No matter how "grown up" you are, no matter how many times you've seen the film, nothing will prepare you for that first, horrifying close-up when it's as sharp as it is here. The Monster is literally in the room, staring at YOU! Brrr....

Even in films that weren't fully restored, like **THE MUMMY**, **THE**

INVISIBLE MAN and **THE WOLF MAN**. They have never looked as good as this, particularly on the crisp, clean image that Blu-Ray offers.

A number of the extras were included on previous releases of the films, though there are a few new additions. In addition to **DRACULA: THE RESTORATION**, there are tributes to studio founder Carl Laemmle, his son "Junior" (the young studio chief who greenlighted all these great monster classics) and a love letter to the grand old studio lot. If you have a 3D ready TV and 3D glasses, you can watch **CREATURE FROM THE BLACK LAGOON** at home in 3D—a "flat" print remains one of your options.

And for those of you who enjoy holding a good old fashioned monster magazine in the palm of your hand, the set comes with a fully illustrated booklet titled **THE ORIGINAL HOUSE OF HORROR: UNIVERSAL AND A MONSTER LEGACY**. Does any monster kid ever get tired of reading about these films? The slick little mag includes well deserved tributes to the sometimes overlooked make-up genius Jack Pierce and special effect wizard John P. Fulton, among others. There are also full color images of the original posters for the films as they were displayed in 1930s movie theaters.

It doesn't get any better than this!



DARK SHADOWS Goes to the Movies:

HOUSE OF DARK SHADOWS (1970, Director Dan Curtis, 97 minutes, color, Warner Brothers)

NIGHT OF DARK SHADOWS (1971, Director Dan Curtis, 94 minutes, color, Warner Brothers)

Tim Burton's DARK SHADOWS (2012, 113 minutes, color, Warner Brothers)

Hardly the bomb that certain journalists proclaimed it to be, Tim Burton's quasi serious, quasi comic homage to **DARK SHADOWS** took in \$250 million at the worldwide box office and sold rather well on DVD/Blu-Ray. The first two **DARK SHADOWS** films, produced in the early 1970s with the original cast, comes to DVD/Blu-Ray in conjunction with the home media release of the Burton film.

Though certainly flawed, **DARK SHADOWS 2012** is an exceptionally well made film: the visuals are stunning. Nor is it the silly slapstick comedy its woefully misleading trailer made it out to be. The comic bits in the film, many of which fall flat (vampire Barnabas Collins brushing his fangs—oh brother) make only for a small portion of the film.

The film opens magnificently. An 18th century pre-credit sequence reminds us how Barnabas Collins (Johnny Depp) was turned into a vampire by the jealousy of Angelique (Eva Green), a lovesick, spurned witch. This segment is completely devoid of humor and has an old fashioned epic sweep—Depp's commanding voice, in a British accent that recalls the portrayal of



powerful witch—she primarily uses her powers to ruin the Collins family.

None of the comic bits work, but they're sprinkled briefly through the film and don't properly represent its tone. As Barnabas, self-proclaimed **DARK SHADOWS** fan Depp is wonderful. He effectively captures the body language of the now late Jonathan Frid, even striking a few poses that astute fans will recognize from Frid publicity stills. Michelle Pfeiffer, another proud and vocal DS fan, is superb as the elegant family matriarch Elizabeth Collins Stoddard. She and Depp share several scenes in which they clearly channel Frid and the late Joan Bennett, who played Mrs. Stoddard on the tube. Helena Bonham Carter steals a few scenes as Dr. Julia Hoffman, who's trying to "cure" Barnabas. On the TV series, Julia was secretly in love with the old boy, in the film, she performs a "love act" on him. Yipes!

DARK SHADOWS takes the **RETURN OF BARNABAS** storyline from TV and completely rewrites it. Dozens of easily recognizable references to the original remain. The strong cast gets a big boost from Burton's trademark spooky style—The Great House of Collinwood is breathtaking, a spooky throwback to the great and eerie settings we know and love from the 1930s classics discussed above.

No, it's not perfect. The comic bits largely need to go, and the film's video game styled ending, with Barnabas and Angelique doing battle as they literally fly through the air, was a mistake. But a lot of the film does work. You couldn't ask for a better acted, or a better looking tribute to the great **DARK SHADOWS**.

Look for cameos from horror legend Christopher Lee, rocker Alice Cooper, and four original DS cast members, including the late Jonathan Frid in his final appearance.

In the late 1960s, when **DARK SHADOWS'** TV popularity was at an all time high, which made the show a bit of a media sensation, creator/producer Dan Curtis dreamt of the impossible: to make a feature, theatrically released film out of the daytime soap opera. Perhaps Curtis' idea wasn't all that far-fetched. DS' alluring, non-soap tales of vampires, ghosts, witches and werewolves had made it quite a hit with the same monster kid crowd who were reading **FAMOUS MONSTERS OF FILMLAND** and packing theaters every time Hammer, Amicus or AIP released a new chiller. **HOUSE OF DARK SHADOWS**, released by MGM in October 1970, was an idea who's time had come. Jonathan Frid, Joan Bennett, and most of



the TV cast were on board, all reprising their TV roles. Shot on location at the elegant Lyndhurst estate and spooky Sleepy Hollow Cemetery, both located in Tarrytown, NY, the low budget gets its million dollar look from these wonderful settings. Though they differ from the TV show's studio sets, they're everything the gothic, scary **DARK SHADOWS** should always be. As with the 2012 film, **HODS** takes the TV show's **RETURN OF BARNABAS** storyline from 1967 and rewrites it, albeit without humor. Though changes were made in the story so that a years' worth of TV scripts could be condensed into 97 minutes, it's a fairly faithful adaptation of the small screen storyline. It's a straight horror film, one of the 1970's best. Fast paced and scary, it startled TV fans when vampire bites and stakings were seen in all their blood red gory. Blood, of course, was never seen on the more sedate TV show. Also a bit of surprise to the fan base: the sight of Carolyn Stoddard (Nancy Barrett), recently turned, steps out of the shadows in a long, flowing, see through white gown: she ain't got nothing" on underneath! Yipes!

HOUSE OF DARK SHADOWS is **DARK SHADOWS** done as a Hammer film. It was a huge hit, and deservedly so. It's a wonderful big screen scarefest that suffers slightly in its Blu-Ray release: the clarity of the Blu-Ray makes it all too obvious that the undead Barnabas Collins (Frid) is walking in the bright sunlight, as he poses before Curtis' "day for night" camera lens. Oops!

During its final six months on the air, **DARK SHADOWS'** writers ran out of ideas. They had mined every classic of horror literature they possibly could, and had begun to repeat themselves. A loss of three million viewers resulted in the show's cancellation: the final episode aired on April 2, 1971. In all, an astonishing 1225 episodes had been produced. Less than a week after leaving the TV studio, Dan Curtis rounded up as many cast members as he could and made a second DS film.

Also shot at Lyndhurst and Sleepy Hollow Cemetery, **NIGHT OF**



DARK SHADOWS opened in theaters in October 1971. The slow, moody film was a far cry from the earlier one. **NODS** is a ghost story. It builds its tension slowly. Shot primarily on wet, grey, overcast days, it's genuinely spooky. It has no connection to the TV series, and is instead a wholly original storyline. David Selby and Lara Parker are still playing Quentin Collins and Angelique, but these are obviously different characters. A witch on the TV series, the **NODS** Angelique is a vengeful spirit who was falsely accused of witchcraft and

hung. The film's most memorable sequence flashes back to Angelique's final days in 1810.

NODS is a beautifully shot spookfest that feels strangely disjointed, no fault of Curtis. A few days before the film's release, suits at MGM forced him to cut more than thirty minutes from the film's 129 minute running time. The result is a beautiful looking jewel that's missing its heart. Reportedly the uncut NIGHT OF DARK SHADOWS might have been Curtis' masterpiece, a haunted house chiller to rival classics like THE UNINVITED (1944) or THE INNOCENTS (1960).

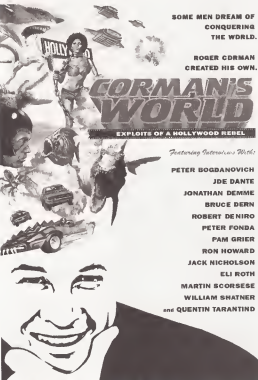
Perhaps one day fans will see the film's director's cut. For nearly a decade, film historian Darren Gross, who found the cut footage in a MGM vault, has been working to restore it—he even got a few surviving cast members to re-record some missing dialogue. Unfortunately, Gross has gotten no support at all from Warner Brothers, who now owns the film. WB released the cut version, though a few lines of missing dialogue have been re-inserted onto the soundtrack.

Someday, somewhere over the rainbow, DARK SHADOWS fans might just get to see the uncut film. Until then, NIGHT OF DARK SHADOWS stands as 1971's most stunningly photographed horror film, cuts notwithstanding.

HOUSE OF DARK SHADOWS and NIGHT OF DARK SHADOWS both come with their original theatrical trailers.

CORMAN'S WORLD: EXPLOITS OF A HOLLYWOOD REBEL (2012, Director Alex Stapleton, 89 minutes, Anchor Bay Entertainment)

Short, but impressive documentary on the career of Roger Corman, the famed director/producer who brought respectability to exploitation films. Now in his 80s, Corman is still at it, producing films for the Sy-Fy Channel. According to a number of industry people, Corman has



no artistic vision whatsoever, but is a keen businessman who knows how to market "trash" to a target audience and make lots of quick money.

Though he's made more than his fair share of drive-schlock, Corman's legendary Edgar Allan Poe films of the 1960s contained a visual poetry that few others were able to achieve. Corman also had courage—CORMAN'S WORLD tells us the back story of THE INTRUDERS (1962), the only film he made which lost money. William Shatner starred in the now largely forgotten drama about racism—the film was a powerful condemnation of the KKK.

But it will always be low budget horror and sci-fi films that Corman's reputation will always rest on. Through interviews with Corman and many of his associates, we find out what led him to the exploitation side of the film industry. Most impressive is Corman's eye for talent—humanities such as Francis Ford Coppola (THE GODFATHER), Joe Dante (GREMLINS), Peter Fonda and superstar Jack Nicholson all got their starts with Corman, to name a few. Nicholson laughs uproariously over his memories at how cheap the films were made. But he speaks to Corman with affection and reverence: "for a decade no one else would hire me," he recalls with gratitude.

It's a fascinating look at a maverick who did it his way. And gave many others the opportunity to do the same.

FORGOTTEN MINI-CLASSIC

EYE OF THE DEVIL (1967, Director J. Lee Thompson, 95 minutes, Warner Archives)

Another in the ever growing list of Bum on Demand titles being released to DVD by the major studios. This practice is a godsend for film buffs, making lesser known titles readily available to those who wish to view them.

You know that a film is going to be classy when the late Deborah Kerr is in it. The elegant, sedate actress was a major star of the previous generation, though she's now well remembered today. She only made two horror films during her long career, the 1961 ghost story THE INNOCENTS, and EYE OF THE DEVIL. Both films and creepy mood pieces feature literate, thought provoking dialogue.

Kerr plays a woman who follows her husband (David Niven) to his 1,000 year old family chateau in the French wine country. There she slowly uncovers a terrifying plot to sacrifice her husband to the Devil so that the now impoverished town will know prosperity again—hubby is a willing participant.

It was rare, in 1967, to see actors of Kerr and Niven's caliber, or great classical stage actors like Dame Flora Robson and Emyln Williams in a horror film, but here they are. EYE OF THE DEVIL is one of the rare occasions back then when a genre film was treated with respect by a major studio. It's beautifully shot in stark black and white, features strong acting, while the chateau and its surrounding countryside offering an atmosphere of chills and dread.

EYE OF THE DEVIL was also the first major film role for Sharon Tate, who made only a handful of films before being brutally stabbed to death at age 26 in one of Hollywood's most shocking and notorious mass murders. Tate was a stunning beauty with a strong screen presence. She's impossible to turn away from—which is a true mark of a movie star. Born in Dallas Texas, Tate speaks her lines with a



a British accent, which suggests that her voice may have been dubbed for the film.

EYE OF THE DEVIL is well worth checking out if you're in the mood for something scary, but a little bit different.

THREE NEW ONES:

THE INNKEEPERS (2011, Director Ti West, 101 minutes, Dark Sky Films)

THE RAVEN (2012, Director James McTeigue, 110 minutes, 20th Century Fox)

ABRAHAM LINCOLN VAMPIRE HUNTER (2012, Director Timur Bekmambetov, 105 minutes, 20th Century Fox)

Ti West is an up and coming filmmaker who's been offering superb, old fashioned spookfests like **THE ROOST** and **HOUSE OF THE DEVIL**, both of which were very well received but sadly, played in theaters very briefly. Undaunted, West continues working. His films get decent DVD releases and play on various cable channels, so they are being seen and he is building a nice following.

THE INNKEEPERS was shot at a real inn in Torrington Connecticut—the filmmaker says that he wrote the script for the film specifically with this location in mind.

It's a decent ghost story about an old, small town hotel that's going out of business. Sara Paxton and Pat Healey play its last two

employees, working on its last weekend. There are few guests left—one of them is a ghost.

The Yankee Pedlar Inn is a wonderful location, and West gets strong performances from his cast, which includes 1980s leading lady Kelly McGillis as a psychic. But West's script leaves too many unanswered questions. We're repeatedly told that "something terrible" happened to the ghost who refuses to leave. But the reasons behind her fate are never made clear, which leaves the film with an empty feeling. Since we don't fully know what happened to her, we've no idea what she wants as she continues to haunt the Inn.

THE INNKEEPERS is a beautifully appointed haunted house chiller that's all dressed up with nowhere to go.

THE RAVEN and **ABRAHAM LINCOLN** both tanked at the box office. Though neither is a great film, it's a bit of a mystery as to why they did as poorly as they did.

The idea of Lincoln is silly, but who cares? It's a horror film—movies like these have never been based in reality. It's escapism.

As our 16th President, Dominic Cooper is good.

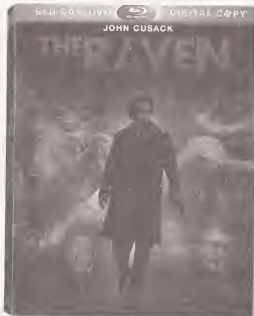
Seth Graham Smith's screenplay (based on his own novel) has a young Lincoln witnessing the murder of his mom at the hands of a vampire. The film then follows his life, combining real life historical events (with liberties) and good old fashioned vampire hunting. Did you know that vampires were involved in the Confederacy? It's a fun idea that the film treats with a surprising seriousness.

Unfortunately, the film falls victim to too many CGI shots, as far too many of today's films do. Too many of the vampire battles play out like a video game—and how many slow motion shots does one movie need?

Though disappointing in parts, **VAMPIRE HUNTER** has its merits: good acting, along with excellent period settings and costuming. It's a mixed bag, but it deserves at least one viewing.

Seth Graham Smith, incidentally, also wrote the script for Burton's **DARK SHADOWS**. Fandom now singlehandedly "credits" the author with ruining both films. We'll see how the author does when his book **PRIDE AND PREJUDICE AND ZOMBIES** come to the screen—he's gotten far more acclaim for his work on the printed page than for what he's brought to the movies.

THE RAVEN is the fourth (that we know of) film to take its titles from the legendary Edgar Allan Poe poem. Like the first, the 1935 Universal film that starred Karloff and Lugosi, McTeigue's film doesn't adapt the poem, but creates a whole new story about a madman who uses Poe's works as his inspiration for a series of gruesome murders. John Cusack gives an exceptional performance as a drunken, desperate for money Poe in 1849—the year he died. The author at first finds himself a suspect in the killings, but is soon recruited by the police to help them crack the case.



THE RAVEN is a beautifully shot, spooky period piece which takes viewers on a journey back to 19th century Baltimore. The sets, costumes and acting are superb, though some of the candle lit scenes are a little too dark, making the action difficult to see.

It's so rare these days to see a Gothic chiller that's reminiscent of Hammer Films, so it's a real treat when something like **RAVEN** comes along. It's a film that deserved better than it got.

SCARY DVD HEADLINE GRUES

The latest DVD & Blu-Ray releases from major studios and smaller independent studios

by Ron Adams

The Universal classics have, indeed, landed. Both the **UNIVERSAL CLASSIC MONSTERS ESSENTIAL COLLECTION** Blu-Ray set and **ABBOTT & COSTELLO MEET FRANKENSTEIN** (1948) Blu-Ray are available now. Do they look that much better than the regular DVD. The answer is "yes." While it's not as big of an upgrade as it was from VHS to DVD...it is distinct. In fact, a couple days ago, I threw on a good DVD after a Blu-Ray and saw the soft look. The thing I notice most on the Blu-Ray images is that you can see individual hairs on actors, the texture of the clothing and wood grain....these little things really make the point. I wasn't going to make this conversion...but, here I sit, with a shelf of growing Blu-Rays in my personal collection.

MGM shoveled out some of the classic Vincent Price features with new packaging. Retreads from the Midnight Movies series, but still very sharp transfers. It's welcome to see **MASQUE OF THE RED DEATH** (1964) back in stores. That one, in particular, was starting to get a lot of demand after it has been a few years out-of-print.

Speaking of comebacks...the award-winning documentary **THE AURORA MONSTERS** is back! It is an in-depth look at the classic model kits of the 1960s and 1970s. Many of the original designers and marketing people are interviewed, including box artist James Bama. Plus, a lot of contemporary modelers are on-screen too. Thank you, **WITCH'S DUNGEON**, for bringing this great piece of historical research back! Plus, it's hosted by TV horror host legend Zacherley and Monster TV muppet "Gorgo."

All five versions of **SEVEN KEYS TO BALDPATE** are now available. It's a classic old dark house mystery with more weird, suspicious characters than you can throw a candelabra at. The 1980 version **HOUSE OF LONG SHADOWS** has already been released. Now we have the early silent film version from Alpha and the other three on a set from Warner.

There's a lot of good stuff and some rare title surprises too!

Well, let's get to it...here are the latest DVD releases to look

for at your local retail stores, mail order outfits and online locations:

ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948) Blu-Ray & DVD The rip-snortin' monster fest classic and Abbott and Costello pinnacle. Lou's brain is targeted for the Frankenstein Monster's skull by Dracula (Lugosi) and his lovely assistant. Larry Talbot flies in from London to try and help keep Dracula from completing his nefarious plans. Lon Chaney Jr. is great in his final Larry Talbot/Wolf Man incarnation. Glenn Strange rocks as the mighty Frankenstein Monster and Bela Lugosi's major studio swan song—and he's GREAT! I can never get enough of this, it's one memorable scene after another. Jerry Garcia said it was his favorite movie. Bonus Features: **ABBOTT AND COSTELLO MEET THE MONSTERS**, Feature Commentary: Gregory W. Mank, 100 YEARS OF UNIVERSAL: THE LOT, 100 YEARS OF UNIVERSAL: UNFORGETTABLE CHARACTERS, Trailer. (Universal)

ABOMINABLE DR. PHIBES/SCREAM AND SCREAM AGAIN DVD Vincent Price double feature! **THE ABOMINABLE DR. PHIBES** (1971) stars Price as a murderous, revenge filled, skull-headed monster. **SCREAM AND SCREAM AGAIN** (1970) teams Price up with Peter Cushing and Christopher Lee. (MGM)

AMICUS—HOUSE OF HORRORS (Documentary) 2 DVD Set An extensive documentary on Amicus Films, the company that rivaled Hammer in the 1960s and 1970s. Utilizing Hammer production crews and actors Peter Cushing and Christopher Lee. Interviews and great information. Extras include two Peter Cushing intimate interviews. (Alpha)

AURORA MONSTERS (2010 Documentary) DVD Finally back in stock, the official documentary about the history of the Aurora Monster models. Hosted by TV horror host legend Zacherley and Monster TV's Gorgo! Interviews with box artist James Bama and many Aurora people that made the models happen! 104 minutes! It's super! (Witch's Dungeon)

THE BLACK BIRD (1920) DVD Stars Lon Chaney. Chaney is a criminal set on wicked ways. His past life melodrama that lead to a life of evil is slowly revealed. (Warner)

THE BLACK PIRATE (1926) Blu-Ray The 1926 adventure starring Douglas Fairbanks. Filmed in early Technicolor...this beautiful film has been restored by Kino. A new stereo recording of the original score added. Commentary by Rudy Behlmer. The sole survivor of a pirate attack becomes "The Black Pirate," out to avenge wrong doing. (Kino)

BLACK SUNDAY (1960) Blu-Ray & DVD Stars Barbara Steele, John Richardson and Ivon Garrani. A witch/vampire has an iron mask pounded on her face, then is burned at the stake. She was having a REALLY bad day. Years later her remains are found by travelers in the ruins of an old crypt on the countryside. A bad set of circumstances has the witch and her cohort vampire returning from the dead. Terror strikes the lives of people in a castle as the witch tries to take over a young girl's soul. Really atmospheric photography from Mario Bava. Steele shines. (Kino)

THE BLOOD DRINKERS (1964) DVD Also known as: **THE VAMPIRE PEOPLE**. Stars Ronald Remy as the Vampire King. Remy is a bald, fanged and caped evil vampire...I mean evil. No sympathy for this guy. He frequently is wearing sunglasses (like the outer space vampire in **NOT OF THIS EARTH**) and one bad attitude. There's a great fight scene and lots of unexplainable strange circumstances. Remy (Dr. Marco, the vampire) runs a whole border of toothy vamps that are purging the local countryside of its blood. Filmed in the Philippines, it's got a real to life "Old World" gritty feel. For some reason, Marco wields a handgun to shoot at torch and flare-gun armed villagers, even though he can just disappear if he wants too...? Didn't figure that out. One scene has a female vampire committing suicide by driving a stake through her own heart! This thing is wild and not boring. Extras include lost scenes, House of Terror Live Horror Show promo, trailers, still gallery and more. Extras: Commentary, Eddie Romero interview, Outtakes, Trailers.



COMPLETE BOB WILKINS' CREATURE FEATURES (1966-81) DVD From 1966-1981, a trip through three TV stations and hundreds of Bob Wilkins' Creature Features shows. Northern California's horror host legend. The hysterical, dry wit of one of the greatest hosts.

Interviews with Christopher Lee, John Carradine and many more! Clips from the shows, film trailers, commercials, stills, audio recordings and scores of the funny Bob Wilkins' breaks. Plus, a running scroll of dates and all the movies shown on each of his shows! A trip through TV time at KCRA, KTVU and KTXL. A real treasure for horror host collectors and essential for everyone who grew up with Bob Wilkins on TV. What a labor of love. (November Fire)

CONFESSIONS OF AN OPIUM EATER (1962) DVD Stars Vincent Price.

A very strange film in the canon of Vincent Price. You have to sit back and let this take you into a bizarre world of Tong Wars in the early 1900s. Price is trying to force slave girls and their underlying hidden plots and twists. Don't expect a Roger Corman horror film. An interesting twist of Price. (Warner)

THE DARK MIRROR (1946) Blu-Ray & DVD Stars Olivia De Havilland, Lew Ayres and Robert Long. Director Robert Siodmak (SON OF DRACULA) brings his beautiful photography to the dark tale of murder. A young woman is suspected of the crime...she is one of identical twin sisters. Both seem to have an alibi and a psychologist helps the investigation. One is sane, the other a cold-blooded psycho. Which is which? A top-flight chiller. (Olive)

DR. GOLDFOOT AND THE BIKINI MACHINE/GIRL BOMBS (1965-66) DVD Double feature of two Vincent Price sci-fi comedies: DR. GOLDFOOT AND THE BIKINI MACHINE and DR. GOLDFOOT AND THE GIRL BOMBS (1966). Second feature is directed by Mario Bava. Both in widescreen. (MGM)

FACE OF FU MANCHU (1965) DVD Christopher Lee's first portrayal of the nefarious evil genius—Fu Manchu. Thought executed, the madman reunites with world domination his utmost goal. Directed by Don Sharp (KISS OF THE VAMPIRE, WITCHCRAFT) with Nigel Green, Joachim Fuchsberger and Karen Ford. (Warner)

THE FALL OF THE HOUSE OF USHER (1965) DVD The Edgar Allan Poe horror thriller was performed on live television in 1956. A color production, shot live. It stars Tom Tryon (I MARRIED A MONSTER FROM OUTER SPACE) and Marshall Thompson (IT! THE TERROR FROM BEYOND SPACE AND FIEND WITHOUT A SPACE). (Alpha)

FROM A WHISPER TO A SCREAM/THEATRE OF BLOOD DVD Vincent Price double feature! FROM A WHISPER TO A SCREAM (1986) is one of Price's last horror films. THEATRE OF BLOOD (1973) has Price as an actor wronged by critics and he's out for revenge in the most bizarre ways.

GIRL O' MY DREAMS (1934) DVD Stars Arthur Lake, Eddie Nugent, Mary Carlisle and Lon Chaney Jr. One of Lon Chaney Jr.'s earliest roles (as Creighton Chaney). An early 1930's "campus comedy." Not a horror movie, but notable because of Chaney's role. (Alpha)

GODZILLA VS. MEGALON (1973) DVD Godzilla fights for earth with the help of a robot called Jet Jaguar. If only he had a giant size can of Raid for big bug Megalon! Megalon and Gigan battle to destroy

earth. And, the race of undersize people of Scatopolis aren't too happy about the atomic testing going on either. Just rubber-suit, rocking fun! (Tokyo Shock)

HATCHET FOR A HONEYMOON (1969/Redemption Re-Mastered) DVD Stars Stephen Forsyth as a psychopath who enjoys backing up young brides. But, his own is back from the grave to teach him a lesson. Directed by Mario Bava. Re-mastered by Redemption Films, distributed by Kino International. (Kino)

KARLOFF BEFORE FRANKENSTEIN (1929-1930) DVD Two early Karloff films: THE UTAH KID (1930), a western in which Karloff is the nasty henchman. Plus, the rare PHANTOMS OF THE NORTH (1929) with Karloff as a half-breed trader. Bonus, the 1948 re-issue FRANKENSTEIN trailer. From the Sam Sherman archive collection. (Alpha)

THE MAD MAGICIAN (1954) DVD Riding on the coat tails of HOUSE OF WAX came this chiller also starring Vincent Price. A practitioner of the black arts does magic, but when his long awaited show is to begin, the producer cancels it. He goes more than a little nuts....doing his own shows that now include horrible murders. Conrad Brooks (of Ed Wood's troop) has an extra part in the mob scene. (Warner)

MAD MONSTER PARTY (1967) Blu-Ray & DVD Combo Pack Digitally re-mastered from a 35mm print. The puppetmaton feature length film about a monster party at Frankenstein's island. The nephew of Dr. Frankenstein receives a request for the get-together. Other guests include Dracula, The Wolf Man, The Hunchback, Mr.

Hyde, The Creature, The Frankenstein Monster and his mate. Loads of fun and a cornerstone in the minds of Monster Boomer Kids from the 60's. Dr. Frankenstein's voice is Boris Karloff and the monster's mate is the voice of Phyllis Diller. From the people who made the Christmas puppetmaton features RUDOLPH, THE RED-NOSED REINDEER. Lots of extra features: Making of featurette, Stop-motion featurette, Groovy Ghouls-Music featurette, trailer and more! (Lion's Gate)



THE MAGIC OF

MELIES (1904-1908) DVD The grandfather of special effects was George Melies. These bizarre short 15 films feature groundbreaking special effects in the film medium. THE MERMAID, THE BLACK IMP, THE ECLIPSE, THE IMPOSSIBLE VOYAGE and more. Plus the documentary "CINEMA MAGICIAN." (Kino)

MASQUE OF THE RED DEATH/MADHOUSE DVD Two Classic Vincent Price AIP films. 1964's MASQUE OF THE RED DEATH, directed by Roger Corman and co-starring Paul McCartney's girlfriend at the time—Jane Asher. MADHOUSE (1974) features Vincent Price, Peter Cushing and Robert Quarry (Count Yorga). (MGM)

MICHAEL SHANE MYSTERIES DVD Set 4 dark mysteries from the 1940s starring Lloyd Nolan as detective Mike Shane. The creepiest on this set is THE MAN WHO WOULDN'T DIE. Also in the set: MICHAEL SHANE—PRIVATE DETECTIVE, SLEEPERS WEST and BLUE, WHITE AND PERFECT. These are great films! (Fox)

MIRACULOUS JOURNEY (1948) DVD Stars Rory Calhoun, Virginia Grey. A plane full of different personality types crashes in darkest Africa. The band of people include a hijacker, a gangster, a snooty rich woman, a blind woman and some will stop at nothing to survive. Hungry crocs and wild apes mix things up! (Alpha)

MYSTERY OF THE 13TH GUEST (1943) DVD Stars Helen Parrish and Dick Purcell. A re-make of THE 13TH GUEST that I found much more entertaining than the original. It moves along at that snappy 1940s pace. One scene is rather shocking, for its time, as a man staring directly at the camera, is finally recognized as dead, a corpse. Great little reunion for a reading of the will, spooky house movie. (Warner)

MYSTERY TROOPER (1931/Complete Serial) DVD Half of a treasure map leads Robert Frazer to the Canadian Rockies and a hidden treasure that is supposed to be hidden in a lost Indian mine. Gangster thugs hold the other half of the map and are also on the quest. Mystery, thrills and a masked hero add up to a high-powered serial. (Alpha)

OCTAMAN (1971) DVD A bizarre creature feature rarity from the writer of CREATURE FROM THE BLACK LAGOON. Starring Kerwin Matthews and Jeff Morrow. Monster design by Rick Baker. Bonus feature film: THE CREAMATORS, a kind of fire-blob movie where a thing from outer space absorbs people. (Bayview)

PANDORA AND THE FLYING DUTCHMAN (1951) Blu-Ray A haunting fantasy that I saw as a kid and remembered through thirty years till I got to see it again thanks to Kino Video's release. James Mason is the walking ghost of a sea captain who must sail the seas until he finds a woman who will die for him. A strange movie full of wonder, magic and terror. The beautiful Ava Gardner stars with Mason. (Kino)

PIT AND THE PENDULUM/TALES OF TERROR DVD MGM double feature of two classic Roger Corman directed Edgar Allan Poe horrors. PIT (1961) stars Vincent Price and Barbara Steele. TALES OF TERROR is a trio of tales that star Vincent Price, Basil Rathbone and Peter Lorre. (MGM)

SANTA CLAUS CONQUERS THE MARTIANS (1964) Blu-Ray & DVD Martian children cry out for their own Santa Claus, just like the one they see on TV transmissions coming from the planet Earth. Not to disappoint, Martians head for earth to kidnap Santa. Cult weird Sci-Fi classic known for featuring Pia Zadora as a child. (Kino)

SEVEN KEYS TO BALDPADE (1917) DVD A young writer is wagered that he can't write a complete mystery novel in 24 hours. He uses the setting of Baldpate Inn to write. A closed inn during off-season. Strange characters begin showing up after the writer was told he was the only one with a key. Silent mystery thriller. (Alpha)

SEVEN KEYS TO BALDPADE Triple Feature DVD Double DVD set of three version of this classic old creaky house mystery! Story by Earl Derr Biggers (creator of Charlie Chan). Includes the 1929 version starring Richard Dix (early sound), the 1935 version and one from 1947! (Warner)

SIXTEEN FATHOMS DEEP (1933) DVD Lon Chaney Jr. (billed as Creighton Chaney) is the lead man in this early film in his career. He's the young determined sponge fisherman, heading a crew on a dangerous voyage of sabotage. Cool underwater shots, including Chaney kissing his leading lady! (Alpha)

THE SORCERERS (1967) DVD Stars Boris Karloff. A hipster look at the late 1960s. Karloff and his wife are working on an incredible invention that let's you feel the experiences of others. The wife has an evil streak and will stop at nothing to use the device on young people. At a terrible cost. (Warner)

THE SUICIDE CLUB (1960) DVD Stars Cesar Romero. The classic Robert Louis Stevenson short story brought to life. Two young men, looking for adventure on the streets of London, discover a secret society where the gambling is high. The price is to kill someone or be murdered. (Alpha)

TERROR IS THE MAN (1959) DVD Really excellent horror thriller with Frances Lederer as a Dr. Morcau-type. It is kinda a cross between ISLE OF LOST SOULS and MOST DANGEROUS GAME. Really excellent acting and story....pretty shocking for 1959 with a horrifying panther-man-monster. Also known as: BLOOD CREATURE. (Alpha)

UNIVERSAL CLASSIC MONSTERS—ESSENTIAL COLLECTION Blu-Ray Set 8-disc boxed set: Deluxe Special

Editions: DRACULA (1931), FRANKENSTEIN (1931), MUMMY (1932), THE INVISIBLE MAN (1933), BRIDE OF FRANKENSTEIN (1935), WOLF MAN (1941), PHANTOM OF THE OPERA (1943), CREATURE FROM THE BLACK LAGOON (1954). 12 hours of bonus materials. Hi-Def. 48 page book too. (Universal)

THE VALLEY OF GWANGI (1969) DVD Cowboys and a dinosaur. A Willis O'Brien (KING KONG) project finally realized with animator Ray Harryhausen. Harryhausen's effects are outstanding. A scene with the allosaur inside a huge cathedral is a knock-out! (Warner)

VENGEANCE OF FU MANCHU (1967) DVD Fu Manchu (Christopher Lee) is back to face Scotland Yard rival Nayland Smith. This time Manchu is cloning his enemies to destroy them! Look out....is that you on the streets? Fu Manchu will never tire until he has complete world domination. (Warner)

WEST OF ZANZIBAR (1928) DVD Stars Lon Chaney, Lionel Barrymore and Mary Nolan. Directed by Tod Browning. A magician loses his wife and the use of his legs. He hops up in a remote jungle and becomes known as "Dead Legs" to the natives, fooling them with magic tricks, he becomes their mystical leader. Years later his wife's daughter turns up and he torments her to get revenge on "her father," the man who stole the magician's wife. But is she REALLY that man's daughter. A wild, tense Chaney-Browning film. (Warner)

WHERE EAST IS EAST (1929) DVD Stars Lon Chaney, Lupe Velez and Estelle Taylor. Directed by Tod Browning, this is one great movie. A young man falls in love with a beautiful woman and befriends her tough father (Chaney). Another mysterious woman tries to lure the young man away....she is maniacal and evil through and through, but very seductive. She also has a terrible secret. Believe me, this love triangle is NOT boring. Plus, there's a crazed pet gorilla that Chaney keeps in a cage too! (Warner)

WOLVES AT SEA (1938) DVD A sunken ship and a stranded young woman is rescued by a renegade sea captain bent on salvaging the treasure aboard the vessel. A mutiny and greed makes things turn ugly. Features Rondo Hatton in one of his earliest roles. (Alpha)

WOMAN IN THE SHADOWS (1933) DVD What a great cast! Fay Wray (KING KONG), Ralph Bellamy (THE WOLF MAN) and Melvyn Douglas (THE OLD DARK HOUSE). An ex-con is on the run after meeting up with abused woman, Fay Wray. A crime thriller written by Dashiell Hammett. (Alpha)

Seek these latest releases out at your favorite store or, online at www.creepyclassics.com. Or, look for the CREEPY CLASSICS ad in this issue of SCARY MONSTERS for mail ordering! If you have questions, feel free to call me at (724) 238-4317 or email creepyclassics@creepyclassics.com.

Better get ready for next summer's MONSTER BASH CLASSIC MOVIE CONFERENCE brought to you by CREEPY CLASSICS and SCARY MONSTERS. Next July the MONSTER BASH is moving to Mars, PA! Yes, MONSTER BASH GOES TO MARS for 2013! It's going to be a "greatest hits" of the past 17 years of MONSTER BASH shows with some of our favorite guests...a Universal Players Reunion, Space Age Guests, an Abbott and Costello Tribute and much, much more. More hotel rooms, even BIGGER conference space and many, many more back-up hotels within a half a mile. It's because the new hotel will be at the intersection of two major Interstate highways, I-76 (the Pennsylvania Turnpike and I-79).

Just recently added...Three Stogie Shemp Howard's immediate family too. Yes, a Shemp Howard tribute is in the works! For more details go to www.monsterbashnews.com. Or, call (724) 238-4317. There's a \$15 discount on passes ordered before January 2013...go to www.monsterbash.us and get your discounted membership right now for MONSTER BASH!

Keep updated on the BASH at www.monsterbash.us. Or, on Facebook at "Monster Bash Conference."

CREEPLY CLASSICS

HARD-TO-FIND HORROR



MONSTERS DELIVERED TO YOUR DOOR!

Checks or Money Orders to: Creepy Classics, - P.O. BOX 23, LIGONIER, PA 15658
 Visa or Master Card on the web: www.creepyclassics.com or by phone at 724-238-4317
 Priority Shipping with FAST delivery! Shipping & Handling - 6.99 for any size order!
 Outside the United States? - International orders go to www.creepyclassics.com

DVDs

ABOMINABLE DR. PHIBES/SCREAM & SCREAM AGAIN (MGM DVD \$15)
 AMICUS - HOUSE OF HORRORS (Documentary/Alpha DVD \$10)
 AURORA MONSTERS (Documentary/Witch's Dungeon DVD \$20)
 BLACK SUNDAY (1960/In English/Kino DVD \$20)
 THE BLACKBIRD (1920/Lon Chaney/Warner DVD \$20)
 THE BLOOD DRINKERS (1964/Alpha DVD \$6.99)
 CLASSIC MONSTERS SPOTLIGHT COLLECTION (FRANKENSTEIN, DRACULA, BRIDE OF FRANKENSTEIN, CREATURE FROM THE BLACK LAGOON/Universal DVD Set \$20)
 CLASSIC MONSTERS SPOTLIGHT COLLECTION 2 (THE MUMMY (1932), THE WOLF MAN (1941), THE INVISIBLE MAN (1933) and THE PHANTOM OF THE OPERA (1943)/Universal DVD Set \$20)
 COMPLETE BOB WILKIN'S CREATURE FEATURES (1968-81 DVD \$20)
 CONFESSIONS OF AN OPIUM EATER (1962/V Price/WB DVD \$20)
 DARK MIRROR, THE (1946/Olive DVD \$20)
 FACE OF FU MANCHU (1966/Warner DVD \$20)
 FALL OF THE HOUSE OF USHER, THE (1966/Alpha DVD \$6.99)
 FROM A WHISPER TO A SCREAM/THEATRE OF BLOOD (DVD \$15)
 GIRL O' MY DREAMS (1934/Alpha DVD \$6.99)
 GODZILLA VS. MEGALON (1973/Tokyo Shock DVD \$20)
 HATCHET FOR A HONEYMOON (1969/Kino DVD \$20)
 KARLOFF BEFORE FRANKENSTEIN (1929-1930/Alpha DVD \$6.99)
 THE MAD MAGICIAN (1926/Warner DVD \$20)
 MAGIC OF MELIES, THE (1904-1908/Kino DVD \$20)
 MASQUE OF THE RED DEATH (1964/WADHOUSE (1974) (DVD \$15)
 MICHAEL SHANE MYSTERIES (DVD Set \$40)
 MIRACULOUS JOURNEY (1948/Alpha DVD \$6.99)
 MYSTERY OF THE 13TH GUEST (1943/Warner DVD \$20)
 MYSTERY TROOPER (1931/Complete Serial/Alpha DVD \$6.99)
 OCTAMAN (1971/Bayview DVD \$15)
 PIT & THE PENDULUM (1961/TALES OF TERROR (1962/MGM DVD \$15)
 SANTA CLAUS CONQUERS THE MARTIANS (1964/ Kino DVD \$20)
 SEVEN KEYS TO BALDPATE (1917/Alpha DVD \$6.99)
 SEVEN KEYS TO BALDPATE (Triple Feature/Warner DVD \$25)
 SEVEN FATHOMS DEEP (1933/Alpha DVD \$6.99)
 THE SORCERER'S (1967/Boss Karlo/Warner DVD \$20)
 THE SUICIDE CLUB (1960/Alpha DVD \$6.99)
 TERROR IS A MAN (1958/Alpha DVD \$6.99)
 THE VALLEY OF GWANGI (1969/Warner DVD \$20)
 VENGEANCE OF FU MANCHU (1967/Warner DVD \$20)
 WEST OF ZANZIBAR (1928/Lon Chaney/Warner DVD \$20)
 WHERE EAST IS EAST (1929/Lon Chaney/Warner DVD \$20)
 WOLVES AT SEA (1938/Early Rondo Hatton/Alpha DVD \$6.99)
 WOMAN IN THE SHADOWS (1933/Fay Wray/Alpha DVD \$6.99)

CREEPLY PICK



UNIVERSAL MONSTERS!

An official Universal licensed
 hoodie at the classic monsters!
 100% preshrunk cotton. Warm!
 S-M screen on black shirt.
 Sizes S, M, L, XL \$40 Size 2X \$45

Blu-Ray Discs

ABBOTT & COSTELLO MEET FRANKENSTEIN (1948/ Universal Blu-Ray \$25)
 THE BLACK PIRATE (1926/Blu-Ray \$20.99)
 BLACK SUNDAY (1960/In English/Kino Blu-Ray \$20)
 A CHRISTMAS CAROL (1951/Alastair Sim/VCI Blu-Ray \$20)
 DARK MIRROR, THE (1946/Olive Blu-Ray \$25)
 DARK NIGHT OF THE SCARECROW (1981/Blu-Ray \$20)
 INVASION OF THE BODY SNATCHERS (1956 Blu-Ray \$25)
 JASON & THE ARGOONAUTS (1983/Ray Harryhausen/ Columbia Blu-Ray \$20)
 MAD MONSTER PARTY (1967 DVD & Blu-Ray Combo \$15)
 MAN WHO COULD CHEAT DEATH (1959)/THE SKULL (1965) Double Feature (Blu-Ray DVD \$20)
 METROPOLIS (1927/George Moroder Rock Score Version/ Trifield/Kino Blu-Ray \$25)
 METROPOLIS (1927/Complete Edition/Original Score /Kino Blu-Ray \$30)
 PANDORA AND THE FLYING DUTCHMAN (1951/Kino BR \$29.99)
 PLAN 9 FROM OUTER SPACE (1956/Blu-Ray \$20)
 SANTA CLAUS (1959 - The one where he meets a devil! In English or Spanish/VCI Blu-Ray \$20)
 SANTA CLAUS CONQUERS THE MARTIANS (1964/ Kino Blu-Ray \$25)
 THE SPACE CHILDREN (Olive Blu-Ray \$25)
 UNI. CLASSIC MONSTERS - ESSENTIAL COLLECTION - Blu-Ray Set 6-disc boxed set DRACULA (1931), FRANKENSTEIN (1931), MUMMY (1932), THE INVISIBLE MAN (1933), BRIDE OF FRANKENSTEIN (1935), WOLF MAN (1941), PHANTOM OF THE OPERA (1943), CREATURE FROM THE BLACK LAGOON (1954). 12 hours of bonus materials. Hi-Def 48 page book too (Universal Blu-Ray \$140.99)

Thousands more in stock on Blu-Ray, DVD and VHS - Just call (724) 238-4317 - www.creepyclassics.com

Monsters delivered to your door...ready to ship to you FAST!

SUPPORT OUR *SCARY* ADVERTISERS!

BRUCE TINKEL

P.O. BOX 65

Dept. S.M.

EDISON, NJ 08818-0065

email: horror716@msn.com

MAGAZINES

FAMOUS MONSTERS
FANGORIA
CASTLE OF
FRANKSTEIN
PULP MAGAZINES
VAMPIRELLA
MAD MONSTERS
FANTASTIC
MONSTERS
MANY OTHERS!

SEND \$3.00 FOR LIST
OF AVAILABLE
TITLES!

POSTERS

BOWERY AT MIDNIGHT
THE CYCLOPS
FROM HELL IT CAME
I WAS A TEENAGE
WEREWOLF
KILLERS FROM
SPACE
RETURN OF THE APE
MAN
RE-ANIMATOR
THE TINGLER
HOUSE OF USHER
THE VANISHING BODY
MANY OTHERS!

DVDs

ARSENIC AND OLD
LACE
BACK FROM THE
DEAD
BLOOD ON SATANS'
CLAW
THE BRAIN EATERS
CURSE OF THE
UNDEAD
THE LARK
NIGHT OF TERROR
THE STRANGLER
THE TIME TRAVELERS
UNKNOWN TITLES!
MANY OTHER RARE TITLES!

ADVERTISING RATES:

FULL-PAGE AD—(7.5 wide by 10 high, full bleed ok)—\$200
TWO FULL PAGE ADS IN THE SAME ISSUE—\$350
HALF PAGE HORIZONTAL AD—(7.5 wide by 5 high)—\$125
HALF PAGE VERTICAL AD—(3.63 wide by 10 high)—\$125
QUARTER PAGE AD—(3.63 wide by 5 high)—\$75
EIGHTH PAGE AD—(3.63 wide by 2.5 high)—\$50

AD DEADLINES:

February 15, 2013 for issue #87 (on sale early to late April)
May 15, 2013 for issue #88 (on sale late June/early July)
August 1, 2013 for issue #89 (on sale late Sept/early Oct)
November 15, 2013 for issue #90 (on sale early Jan.)
Send your check, money order or credit card information to:
(Please inquire as to how to send your ads.)

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com

(Sign up for a full year of ads using your credit card and save 20%.
Your card will be billed on each deadline date.)



New Website:

brucemonstermemorabilia.com

**Advertise your
Scary Stuff in 2013!**

Robert Freese

Curator At "The Cosmic Drive-In"

A READ-O-RAMA

SHOCK SHOW

AVAILABLE OCTOBER 31, 2012

Every last TERROR!
Every last HORROR!
Every last FRIGHT that makes
Life worth LEAVING!



13 FRIGHTS

WARNING!

These 13 jolting tales of terror
may drive you Stark Raving Mad!

**THESE TITLES AVAILABLE NOW!
EVERYWHERE BOOKS & E-BOOKS ARE SOLD**

1 BIJOU OF THE DEAD

2 THE SANTA THING

3 PARANORMAL JOURNEYS

WITH PARANORMAL INVESTIGATOR PAUL CAGLE

FOUR SHOCKING BOOKS FROM WRITER ROBERT FREESE



StoneGarden.net
[amazonkindle
noel](http://amazonkindle.noel)

Now Showing At
**Galaxy Vue
DRIVE-IN**

READ MORE BOOKS!

Limited Edition 50th Anniversary!

HORROR MONSTERS

#1, 2 & 3! Just In #4!

The 50th Anniversary begins right here for HORROR MONSTERS. The entire Fiendish contents of HORROR MONSTERS #1, 2, 3 and #4 from 1961 and 1962 are reprinted along with a new introduction/historical article. The

68 page perfect bound book/magazines will be limited to only 175 copies. We are offering the Limited Edition 50th Anniversary HORROR MONSTERS #1, 2, 3 and 4 to you, our valued Scary Readers for only \$18.00 each postpaid in the U.S. Scary Subscriber Scary Premiere price is only \$15.00 each postpaid in the U.S.

Send your checks, money orders or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com



Limited Edition 50th Anniversary!

MAD MONSTERS

#1, 2 & 3! Just In #4!



The 50th Anniversary begins right here for MAD MONSTERS. The entire contents of MAD MONSTERS #1, 2, 3 and 4 are reprinted along with new introduction/historical articles. These 68 page perfect bound book/magazine will be

limited to only 175 copies. We are offering the Limited Edition 50th Anniversary MAD MONSTERS #1, 2, 3 and 4 to you, our valued Scary Readers for only \$18.00 each postpaid in the U.S.

Scary Subscriber Scary Premiere price is only \$15.00 each postpaid in the U.S. Only \$14.00 for issue #4!

Send your checks, money orders or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Going Fast! MAD MONSTERS Presents WEREWOLVES AND VAMPIRES Vol. 1, No. 1 Reprint!

You've been asking us to reprint this "Rare One-Shot" magazine from 1962 originally published by Charlton Publications for several years now. MAD MONSTERS is now proud to Present WEREWOLVES AND VAMPIRES A Rare One-Shot Special! The complete contents of this 1962 monster magazine are reprinted along with a new historical introduction and limited to only 175 copies. WEREWOLVES AND VAMPIRES Vol. 1, No. 1 is only \$18.00 postpaid in the U.S. for you our valued scary readers!

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Limited! MAD MONSTERS Presents MONSTERS No. 1!

MAD MONSTERS Presents MONSTERS No. 1 is a reprint of A Rare Charlton British Edition! This rare British first issue published by Charlton reprinted the contents of the U.S. version of MAD MONSTERS #6 from 1963 with a new cover created for this edition. Bonus material includes an historical introduction as well as the 3 U.S. pages not reprinted in the British Edition. Original copies of MONSTERS sell for \$80-\$150 depending on condition. Get this new limited edition monster magazine reprint limited to only 175 copies for Only \$18.00 postpaid in the U.S. Scary Subscriber Premiere Price is Only \$15 postpaid!

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Limited Edition SCARY Specials in the New SCARY book/magazine format!



SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #1 **Limited Edition MONSTER PARADE 50th Anniversary #1.** Features a reprint of the entire contents of this rare magazine in the SCARY book format with some new material. Only 175 printed. Almost gone! Only \$25.00 postpaid in the U.S.



SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #2 **Limited Edition MONSTER PARADE 50th Anniversary #2.** Features a reprint of the entire contents of this rare magazine in the SCARY book format with a bonus 1933 article on Jack Pierce. Only 175 printed. Only \$18.00 postpaid in the U.S.



SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #3 **Limited Edition MONSTER PARADE 50th Anniversary #3.** Features a reprint of the entire contents of this rare magazine in the SCARY book format with some new material. Only 175 printed. Only \$18.00 postpaid in the U.S.



SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #4 **Limited Edition MONSTER PARADE 50th Anniversary #4.** Features a reprint of the entire contents of this rare magazine in the SCARY book format with some new material. Only 175 printed. Only \$18.00 postpaid in the U.S.

Very Limited Supply! Order from: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Limited Edition 50th Anniversary! WORLD FAMOUS CREATURES #4 and Back Issues!



The latest **Limited Edition 50th Anniversary Special** is now available! The entire contents of the June 1959 fourth issue of **WORLD FAMOUS CREATURES** is reprinted along with a new introduction/historical article. This perfect bound book/magazine will be limited to 175 copies. We are offering the **Limited Edition 50th Anniversary WORLD FAMOUS CREATURES #4** at the **Scary Low Price of Only \$18.00** in the U.S.



Still Available but Very Limited! **WORLD FAMOUS CREATURES #1, 2, 3** \$18.00 each postpaid

Send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Almost Gone! Limited Edition 50th Anniversary THE JOURNAL OF FRANKENSTEIN FIRST ISSUE!

The **Limited Edition 50th Anniversary JOURNAL OF FRANKENSTEIN** features not only the complete contents of the one-shot 1959 magazine but also some of the lost **JOURNAL** pages that did not appear in the issue when 24 pages were cut by the distributor. Also, a **CASTLE OF FRANKENSTEIN—The Beginnings** article from the sold out **SCARY MONSTERS #20** and more will await in this special JoF issue. This 70 page perfect bound book/magazine will be limited to only 175 copies. The **Limited Edition JOURNAL #1** is available while our limited supply lasts for the **Scary Low Price of Only \$18.00** postpaid (U.S. only)

Send your checks, money orders or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



SCARY 85! THE SCARES CONTINUE IN 2013!

110 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

MORE! PRE-CODE HORROR COMICS SCARE-LECTIONS!



SCARY STRANGE TERRORS! #1!

Shrunken Heads! Ghosts! Zombies! Mummies! Scary Strange Terrors! Scary Low Price of Only \$15.00 postpaid in the U.S.

this magazine is SCARY and HAUNTED #1!

Pre-Code Horror SCARES from 1951! Hosted by Doctor Scare! Scary Low Price of Only \$15.00 postpaid in the U.S.

\$12 for Subscribers!

this magazine is SCARY and HAUNTED #2!

Pre-Code Horror SCARES from 1951! Hosted by Doctor Scare! Scary Low Price of Only \$15.00 postpaid in the U.S.

\$12 for Subscribers!

this magazine is SCARY and HAUNTED #3!

Pre-Code Horror SCARES from 1952 & 1953! Hosted by Doctor Scare! Scary Low Price of Only \$15.00 postpaid in the U.S.

\$12 for Subscribers!

JUST IN!

this magazine is SCARY and HAUNTED #4! Pre-Code Horror SCARES from 1951 & 1952! Hosted by Doctor Scare! Scary Low Price of Only \$15.00 postpaid in the U.S.

\$12 for Subscribers!

Save! Purchase 3 or more Pre-Code Collections for Only \$12.00 each

Very Limited Supply! Order from: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

WEB OF SCARES Pre-Code Horror Comics SCARE-LECTIONS!

Each Scare-lection is presented in a magazine-sized book format and VERY limited. These pre-code horror comics from the early 1950s period are presented at a slightly larger size than originally published and presented in gory black and white. Sam Scare hosts each 64 page collection specially selected from his Scare Collection of Pre-Code Horror Comics.



WEB OF SCARES #1!

Werewolves! Witches! Fiends! And other Scary Monsters lurk within! Scary Low Price of Only \$15.00 postpaid in the U.S.

WEB OF SCARES #2!

Werewolves! Vampires! And other Scary Monsters lurk within! Scary Low Price of Only \$15.00 postpaid in the U.S.

WEB OF SCARES #3!

Atomic Monsters! Werewolves! Vampires! Scary Statues! More! Scary Low Price of Only \$15.00 postpaid in the U.S.

WEB OF SCARES #4!

Monsters! Werewolves and Vampires! Living Dead! More! Scary Low Price of Only \$15.00 postpaid in the U.S.

JUST IN! WEB OF SCARES #5!

Prehistoric Horror Monsters! Werespiders, Vampires and More! Scary Low Price of Only \$15.00 postpaid in the U.S. Scary Subscriber Price \$12 pp!

Save! Purchase 3 or more Pre-Code Collections for Only \$12.00 each

Very Limited Supply! Order from: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

SCARY 85! THE SCARES CONTINUE IN 2013!

111 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Scary Premiere! **CASTLE OF FRANKENSTEIN** 50th Anniversary Special #1!

CASTLE OF FRANKENSTEIN celebrates its 50th Anniversary with the release of the *Limited Edition 50th Anniversary Special #1!* This 80 page book/magazine reprints all of the contents of the original issue #1 as well as a CASTLE-LOAD of BONE-US MATERIAL! SURPRISE FEATURES include historical articles by original contributors Richard Bojarski and Larry Ivie as well as current publisher Dennis J. Druktenis and more! The **CASTLE OF FRANKENSTEIN Special #1** is only \$16 postpaid in the U.S. for our Scary Readers or \$14 postpaid for our Scary Subscribers.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In!

SCARY MONSTERS Magazine Special #2!

This special 21th Anniversary Special #2 features a "LOOK BACK" at SCARY issues 21-40, yearbooks and SCARY SUMMER SPECIALS published during this next 5 year span; a lost cover; a lost article and much MORE! This 72 page book/magazine is limited to only 200 copies in our limited edition perfect bound format. SCARY MONSTERS MAGAZINE SPECIAL #2 is the perfect companion to SM 84 and is only \$14.00 postpaid in the U.S. for you our valued scary readers! (\$20.00 cover price)

Scary Subscriber Price is \$12.00 postpaid in the U.S.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: scarymonstersmag.com



Send us an email to see if the SCARY MONSTERS MAGAZINE SPECIAL #1 is still available!



New! Scary Re-Premiere Sale! 101 Scary Uses! **SAM SCARE RESIN MINI BUST!**

This beastly solid resin bust is scarily sculpted by Chris Elizardo and is approximately 3 1/2 inches high by 3 1/2 inches wide ear to ear. SAM SCARE is ready to display as is or ready to be painted with 101 Scary Uses! Use as a paper weight, mount him to the hood of your hearse, drill and use him as a shifter knob or head for a scary cane. Think of all the scary possibilities for your Sam Scare bust. The suggested retail price for the SAM SCARE resin mini bust is \$15.00 but for this Scary Premiere Sale you can own and proudly display SCARY MONSTERS' alien/vampire mascot for the Scary Low Price of Only \$13.98 plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Back In Stock! Scary Cyclops Franky Bust!



The Scary CYCLOPS FRANKY is made by the same scary people who made the Sam Scare bust and is a real work of scary art. CYCLOPS FRANKY is approximately 3 1/2 inches high by 3 inches wide and made of solid resin and ready to display as is or paint. Add Scary Cyclops Franky to your Scary collection for a limited time only for Only \$14.98 plus shipping

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Almost Gone! SCARE-SHIRT #5 !

Sam Scare is back to grace our fifth SCARE-SHIRT in 3 colors (shades of blue, red and black) on a white t-shirt with black ringer (black trim on the collar and sleeves as shown).

Be Scary and cool all year round in SCARE-SHIRT #5 in XL for Only \$18.98 postpaid in the U.S.

Order today from:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



SCARY 85! THE SCARES CONTINUE IN 2013!

112 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



Scary Premiere! **SCARY Summer Special 2012!**

In issue 83, we teased you with an ad to email us to find out about the availability of this special title. The official debut was at the Prehistoric MONSTER BASH 2012 in June and now SCARY MONSTERS MAGAZINE SCARY SUMMER SPECIAL 2012 No. 4 makes its official magazine ad debut right here! This is the first SCARY Summer Special in 4 years and #3 sold out almost immediately after it came out. As you can see from the cover on your left you'll find over 350 photos! Prehistoric Monsters! LOST WORLD Revisited! And much more! Join us on a Scary Summer (Fall or anytime!) Adventure to THE LOST WORLD with this 140 page book/magazine for a Scary Reader price of Only \$25.00 postpaid in the U.S. or the Scary Subscriber price of Only \$20.00 postpaid in the U.S.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Facebook: www.facebook.com/scarymonstersmag

Beast Seller! **SCARYSAURUS the Scary THE COMPLETE SCARY REPTILE COMIC COLLECTION from 1962-1963! Free Shipping in the U.S.!**

SCARYSAURUS the Scary RETURNS! In a GIANT SCARE-SIZED 142 PAGE magazine-sized book. All seven stories from the 1962-1963 comic book series are presented in scary shades of black and white and presented at 112 to 115% of their original size for more GIANT MONSTER fun! SCARY COMICS GIVE YOU MORE GIANT MONSTERS! SCARYSAURUS the SCARY is back from the 1960s with THE COMPLETE SCARYSAURUS REPTILE COLLECTION No. 1 for a Scary Reader price of Only \$25.00 postpaid in the U.S. or the Scary Subscriber price of Only \$20.00 postpaid in the U.S.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



SCARY MONSTERS 2012 YEARBOOK, MONSTER MEMORIES #20/

All-New! Not A Reprint! Our annual extra special SCARY MONSTERS MAGAZINE issue celebrates its 20th Anniversary with this issue! Take a look at the Scary Terry Beatty masterpiece wraparound cover and it gives some clues of what can be found inside. But, why?...guess!... order a copy of this annual beast-selling issue before they are all gone for the Scary Low Price of \$12.00 postpaid in the U.S. (ADD \$1.00 for CANADA ad \$4.00 for foreign shipping!)

Order from: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

Almost Gone! **SCARY MONSTERS MAGAZINE Presents... SON of SHOCK**



A SHOCK-ING! SON of Scarelection Volume 2 has finally arrived. This 100 page book/magazine features the rare four page SON OF SHOCK promotional brochure, sell sheet, vintage magazine articles and new material. A little over half the book features a RETURN OF SHOCK! featuring more vintage magazine articles, more SHOCK horror hosts articles and all the Shocks we couldn't fit into Volume 1. This volume is limited to only 175 copies and for a limited time you can purchase a copy for over 35% off cover for the Scary Low Price of Only \$20.00 postpaid in the U.S.

Send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



SCARY MONSTERS MAGAZINE PRESENTS... **Limited Edition MONSTERS and THINGS 50th Anniversary!**

The 50th Anniversary celebration of pioneering monster magazines continues with this Limited Edition release of the complete collection of MONSTERS and THINGS. Both MONSTERS and THINGS #1 from January 1959 and issue #2 from April 1959 are collected in this one volume. This volume sports a full color heavy laminated cover, square binding and heavy white paper interior to preserve these almost lost putrid pulp memories. Only 175 printed. For a limited time this 100 page book/magazine is available for only \$21.00 postpaid in the U.S.

Order From: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

BACK ISSUES!

SCARY MONSTERS MAGAZINE #6, 9, 10, 14, 15,

20, 23, MONSTER MEMORIES #1 (1993 SCARY MONSTERS YEARBOOK), MONSTER MEMORIES #4 and the 2009 YEARBOOK (MM #17) are also SOLD OUT! (Some limited edition #23s are still available, SEE BELOW)

ORDER SOME BACK ISSUES TODAY before they are all gone... #1, 2, 3, 4, 5, 7, 11, 13 \$6.00 each #8, 12 (with SCARY SOUND SQUARE featuring Zacherley), 16, 17 \$7.00 each #18 (CREATURE issue), 19, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55 (DARK SHADOWS issue), 56, 57, 58, 59, 60, 61 \$10.00 each #62, 63, 64, 65, 66, 67, 68, 69, 70 (Ferry Issue!), 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85 \$11.00 each Pre-Order! SCARY MONSTERS #86 (2013 YB), #87 for \$10.00 each postpaid (ALL prices include U.S. postage, add \$1.00 for CANADA, and \$4.00 per issue for foreign orders.) SEE BELOW for Limited Edition SCARY MONSTERS and the ad elsewhere for Yearbooks and Specials... **Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com**



LIMITED EDITION SCARY MONSTERS!

LIMITED TO 356 COPIES OR LESS!



#23 Scary Special Limited Monster Bash Edition celebrating 4E is 8E and the Monster Bash Convention (featuring a numbered sticker on the cover and full color limited edition postcards of Forrest J Ackerman and Debbie D as Destiny Vampire Mermaid); #35 Scary In Limited Edition (featuring a neon green numbered sticker on the cover and two full color limited postcards of The Birth of Beulah); #36 Scary Special Limited Dr. Gangrene Edition (featuring a neon pink numbered sticker on the cover and a full color Dr. Gangrene postcard inside); #39 Scary Special Limited Mad Mummy Bash Edition (featuring a numbered sticker on the outside and full color limited edition postcard of the Mad Mummy); #40 Scary Special Limited Count Gore De Vol Edition (featuring a numbered sticker on the outside and a full color limited edition postcard inside); #43 SCARY SHOCK! Limited Edition (featuring a numbered sticker on the outside and a full color limited edition postcard of Bob Burns as a werewolf on SHOCK!); #56 Zacherley Comic Limited Edition with Scary Sticker; #59 Colossal Big Bash Scary Limited Edition of only 150 features a numbered sticker on the front cover, a full-color Monster Bash 2006 post card inside along with 2 extra loose covers that are softly rolled around the backing board of this bagged magazine; #63 GLOB OF A BLOB Scary Limited Edition of only 58 copies features a numbered sticker on the front cover and a limited edition full color 4 x 6 photo of the BLOB in front of the Colonial Theater inside \$15.00 each postpaid and shipped in a sturdy carton for protection (ADD \$5.00 per issue for foreign orders). #68 M.T. GRAVES SCARY Limited Edition of only 59 copies features a numbered stick on the front cover and includes three 4 x 6 full color photos inside for only \$18.00 postpaid

#68 Limited to 59 copies!
E-MAIL:
Scaremail@aol.com

Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

SCARY MONSTERS YEARBOOKS and SUMMER SPECIALS BACK ISSUES!



BUY TODAY! ALL ISSUES CONTAIN ALL-NEW MATERIAL AND ARE NOT REPRINTS! Purchase these often overlooked Yearbooks/Specials of SCARY MONSTERS MAGAZINE while our limited supply lasts!

MONSTER MEMORIES #2(1994), #3(1995), #5(1997), #6(1998), #7(1999), #8(2000), #9(2001), #10(2002), #11(2003), #12 (2004), #13 (2005), #14 (2006) Only \$11.00 each postpaid 2007 Yearbook #15, #16 (2008), #18 (2010), #19 (2011) \$12.00 each postpaid #20 2012 Yearbook \$12.00 postpaid SCARY SUMMER SPECIAL #27 1/2 (1998) Only \$8.00 postpaid #50 1/2 (2000) Only \$9.00 postpaid SCARY MONSTERS COMICS and COLORING BOOK #1 Only \$6.00 postpaid (ALL prices include U.S. postage, add \$1.00 for CANADA and \$4.00 per issue for foreign orders.)



BUY some Scary Back Issues! TODAY!

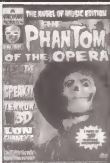
Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highland, IL 60040
E-MAIL: Scaremail@aol.com Web: www.scarymonstersmag.com

Limited Edition
ashcan mag of 200.

SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The movies **ATTACK OF THE MOON ZOMBIES**; **DESTINATION OUTER SPACE**; **HOUSE OF GHOSTS**; **THE MONSTER OF PHANTOM LAKE** and **TERROR FROM BENEATH THE EARTH** are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook)! Don't miss **Just In!** **HOUSE OF GHOSTS** and **THE MONSTER OF PHANTOM LAKE**, **Plus SEE!** **ATTACK OF THE MOON ZOMBIES**; **IT CAME FROM ANOTHER WORLD!**; **CAVE WOMEN ON MARS**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only **\$10.00** each plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! THE PHANTOM OF THE OPERA in 3D DVD!

Not only is this silent classic in 3-D but also presented as a talkie complete with sound effects and a new musical score. The two disc set comes complete with 2 pairs of 3-D glasses and a host of special features including a look at Phantom memorabilia and the movie can be viewed in both 2-D and 3-D. SEE: the Lon Chaney classic **THE PHANTOM OF THE OPERA** like it's never been seen before for only **\$20.00** plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! MONDO CULT #3! And Back Issues!

After a 4 year wait; the latest issue of **MONDO CULT** magazine is finally here. Rondo Hatton can of course be found inside this jam-packed 160 page issue along with...well, tons of Mondo Cult articles! **MONDO CULT #3** is Only **\$13.00** each plus shipping! We also have some "shelf worn" copies of issue 3 available for **\$7.00** each plus shipping! **Back In Stock and Available!** **MONDO CULT #1** \$7.00 #2 \$9.95 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





Just In! THE CHILLING ARCHIVES OF HORROR COMICS! ZOMBIES

The third volume of "THE CHILLING ARCHIVES OF HORROR COMICS!" has risen from its pre-code horror comics grave! ZOMBIES features a nice full-color selection of pre-code horror comics featuring ZOMBIES along with some historical information. This full-color hardcover book should be added to

your collection today! ZOMBIES is now available for the Scary Low Price of Only \$24.99 plus shipping!

Still Available! A Few Copies of...THE CHILLING ARCHIVES OF HORROR COMICS! (First Volume) DICK BRIEFER'S FRANKENSTEIN for Only \$21.99 plus shipping!

Back in Stock! (Second Volume) BOB POWELL'S TERROR for Only \$24.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information

to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In! HAUNTED HORROR #1

From THE CHILLING ARCHIVES OF HORROR COMICS! comes an ongoing full color pre-code horror reprint comic book hosted by FORELOCK THE WARLOCK. Toast the horror within by purchasing HAUNTED HORROR #1 for Only \$3.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCAREBOOK: facebook.com/scarymonstersmag



New FAMOUS MONSTERS comic! Issue #1 and Just In! #2! LUNA ORDER OF THE WEREWOLF!

The first two issues are now here of a four issue mini-series for you to order. Order LUNA ORDER OF THE WEREWOLF #1 today for the Scary Low Price of \$2.99 plus shipping! Just in! #2 for Only \$3.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! KOLCHAK: THE NIGHT STALKER THE LOST WORLD paperback novel!

Moonstone unleashes all-new novels in traditional paperbacks with the release of KOLCHAK AND THE LOST WORLD by C.J. Henderson for Only \$4.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! JACK DAVIS'S TALES FROM THE CRYPT comic book!

Here's a great inexpensive black and white reprint comic book on pulp paper featuring some terror-filled stories by Jack Davis. Enter THE CRYPT OF TERROR at your own risk in JACK DAVIS'S TALES FROM THE CRYPT comic book for the Scary Low Price of Only \$2.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! Pre-Code Horrors! CRYPT OF HORROR VOL. 15

"CUT, MUMMY! THAT'S A WRAP!"...Another collection of pre-code horror comics presented in black and white from AC Comics has crawled out of the crypt! Horror Host Lon Midnight is waiting to greet you in CRYPT OF HORROR VOL. 15 for only \$29.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! CREEPY PRESENTS RICHARD CORBEN

This CREEPY collection of over 300 pages of Richard Corben in a hardcover book is a scary bargain that you shouldn't pass up. This is the definitive collection of the artist's work from both CREEPY and EERIE. Purchase CREEPY PRESENTS RICHARD CORBEN today for the Scary Low Price of Only \$29.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! New! EERIE #1!

At last old Cousin Eerie is back to show Uncle Creepy who has the best new horror comic book!
EERIE #1 is Only \$2.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Frankenstein Alive, Alive! #1 & 2 Just In!

The Frankenstein monster is alive once again in this beautiful new comic book written by Steve Niles and illustrated by Bernie Wrightson. The book is also alive with bonus text features. Live again with FRANKENSTEIN, ALIVE, ALIVE! #1, 2 for Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

SCARY SALE!

Each reprint book contains approx. 500 pages of black and white comics with an original retail price of \$16.99. You can purchase the books pictured for \$10.00 each; 3 for \$25.00 or 4 or more for only \$38.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! **GODZILLA** #1, 2, 3, 4, 5, 6 & 7!

GODZILLA THE HALF-CENTURY WAR #1, 2, 3/

Two new GODZILLA titles have roared and stomped their way into our Scarehouse! GODZILLA #1, 1(second print) 2, 3, 4, 5, 6 & 7 are Only \$3.99 each plus shipping!

GODZILLA THE HALF-CENTURY WAR #1, 2, 3 Only \$3.99 each plus shipping!



Still Available! GODZILLA GANGSTERS & GOLIATHS #1, 3, 4, 5 \$3.99 each GODZILLA KINGDOM OF MONSTERS #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 \$3.99 each GODZILLA LEGENDS #1, 2, 3, 4, 5 \$3.99 each

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In! **MAD SCIENTIST** #25 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the **Newest MAD SCIENTIST** issue is now available!

Get all the Scary Fun contained in the **New MAD SCIENTIST** #25 for only \$6.00 plus shipping!

Only a few copies of **MAD SCIENTIST** #17, 18, 19, 20, 21, 22, 23 and #24 are still available for only \$7.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! **SCREEN** #25 and back issues!

The latest issue to Scream for is here featuring UNIVERSAL MONSTERS, Roger Corman and much more!

Don't Scream get **SCREEN** #25 for Only \$7.95 each plus shipping!

Back Issues! **SCREEN** #17, 20, 21, 22, 23, 24 \$7.95 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



MONSTERS FROM THE VAULT #30/

The latest issue of **MONSTERS FROM THE VAULT** is now available! Vincent Price lives and much more in **MONSTERS FROM THE VAULT** #30 for \$9.98 plus shipping today! The following back issues are also still available: **MONSTERS FROM THE VAULT** #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each #29; **MONSTERS FROM THE VAULT SPECIAL EDITION** #1: KHARIS UNEARTHED! \$9.98 each plus shipping! Issue 31 should be out by now, email for availability!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





LITTLE SHOPPE OF HORRORS #29/

The latest issue of LSOH featuring Vincent Price has arrived. LITTLE SHOPPE OF HORRORS #29 is only \$9.95 plus shipping!

Back Issues! LITTLE SHOPPE OF HORRORS #21, 22, 23, 24, 25, 26, 27, 28 \$9.95 each

Reprints! #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

ADD \$6.00 for shipping of 1-10 items, 10¢ additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



FREAKY

MONSTERS

#8, 9, 10, 12/

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOULDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE



MAGAZINE FOR YOU!" Get Freaky with FREAKY MONSTERS #8, 9, 10 and 12 for Only \$9.95 each plus shipping! Sorry we never received copies of issue #11!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! MONSTER BASH magazine No. 17!

The latest scare-filled fun issue of MONSTER BASH magazine has arrived! Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 17 for only \$8.99 each plus shipping!

Back Issues! MONSTER BASH #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13, 14, 15, 16 \$8.99 each ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCAREBOOK! facebook.com/scarymonstersmag

UNDYING MONSTERS #0, 1, 2, 3 & 4!

The new monster magazine devoted to those classic undying monsters and movies is here! Undying Monsters live in glossy b&w in UNDYING MONSTERS #0 (this issue reprints the original sold out limited edition #1 with a new cover and a few pages of new material), 1, 2, 3 and 4 for Only \$9.95 each plus shipping! As we go to press the status of issue #5 is unknown.

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



SCARY 85! THE SCARES CONTINUE IN 2013!

120 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

New! CREEPY #10!

THE FINEST IN ILLUSTRATED HORROR
is back with 48 NEW PAGES OF PURE
TERROR! Thanks to Dark Horse Comics



CREEPY is finally
back. And
CREEPY #10 is
available today for Only \$4.99 plus shipping!

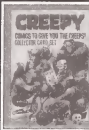
Back In Stock! CREEPY #2, 3, 4, 5, 6, 7, 8, 9 \$4.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check,
money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Back In Stock! CREEPY COLLECTOR CARD SET!

This Deluxe 50 card set features your favorite CREEPY covers as well as other creepy things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for Only \$14.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is Only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Official UNCLE CREEPY Mask! Just In! COUSIN EERIE Mask!

Uncle Creepy is back not only in CREEPY comics but in his first official mask in almost 20 years! Your favorite host of black and white horror comics is here to bring you the CREEPS not only in comics but in a full over the head creepy mask. The Official UNCLE CREEPY mask can transform you into a Creepy Creep for the Scary Low Price of Only \$59.99 plus shipping! Just In! COUSIN EERIE Mask for Only \$59.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! CREEPY ARCHIVES VOLUME FOURTEEN!

The fourteenth CREEPY volume is here! CREEPY ARCHIVES VOLUME FOURTEEN collects the complete creepy contents of issues #64-68 of Warren's CREEPY magazine for the Scary Low Price of \$49.99 plus shipping!

Still Available but in limited supply: CREEPY ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 \$49.99 each plus shipping!

Still Available but in limited supply: EERIE ARCHIVES Vol. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 Just In! EERIE Vol. 11 \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





Just In! **DARK SHADOWS** THE COMPLETE ORIGINAL SERIES: VOLUME FIVE

VOLUME FIVE the last volume in the series has arrived featuring issues 29-35, along with a final comic article and artwork section. **DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME FIVE** is Only \$49.99 plus shipping!

Back In Stock! **DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE, TWO, THREE and FOUR** for Only \$49.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

DARK SHADOWS #2, 3, 4, 5, 6 & 7 comics! *Just In!* #8, 9 & 10!

Barnabas Collins is **BACK**...in a new **DARK SHADOWS** comic book with two different covers! Return to Collinwood with **DARK SHADOWS** #2, 3 and 4 for only \$7.98 each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover!) **DARK SHADOWS** #5, 6, 7 and *Just In!* #8, 9 & 10 for \$3.99 each plus shipping. Still Available a few copies of **DARK SHADOWS** #1 for \$7.98 for the set of two! **DARK SHADOWS** #1 Second Printing \$3.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040



DARK SHADOWS **VAMPIRELLA** #1, 2, 3 & 4!

The first four issues of the **DARK SHADOWS VAMPIRELLA** comic has arrived and it is an very interesting team-up! **DARK SHADOWS VAMPIRELLA** #1, 2, 3 and 4 are Only \$3.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary

charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! **THE BEST OF From The TOMB** book!

FROM THE TOMB magazine has risen from the grave with not only the **BEST OF** but with new material originally scheduled for the never-published issue #29. The history of horror comics is within your grasp in **THE BEST OF FROM THE TOMB** for Only \$27.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! CINEFANTASTIQUE PRESENTS THE ULTIMATE GUIDE TO ZOMBIES MAGAZINE!

CINEFANTASTIQUE is back with a special issue featuring ZOMBIES! This 64 page full-color magazine also features a 3-D ZOMBIE centerfold and each bagged magazine comes with a pair of 3-D glasses. CINEFANTASTIQUE PRESENTS THE ULTIMATE GUIDE TO ZOMBIES is **Only \$9.99** plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charged card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! G-FAN #100 ! Plus! BACK ISSUES!

It is time to experience all of the giant movie monster and Godzilla-filled fun in the landmark issue G-FAN #100 for only **\$9.95** plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 38, 39, 41, 42, 44, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each 77, 78, 80, 86, 88, 89, 90 \$5.95 each #97, 98, 99 \$6.95 each #56, 59 \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! SHADOWLAND MAGAZINE COVERING THE BEST IN HORROR, SCI-FI & FANTASY ENTERTAINMENT Issues #1, 2, 3, 4, 5 & 6!

This is one of the only places you can purchase this new horror, sci-fi and fantasy magazine and we have all six issues available for you. SHADOWLAND MAGAZINE #1, 2 and 3 are **Only \$6.95** each plus shipping!

Just In! More Pages and Content! SHADOWLAND MAGAZINE #4, 5 and 6 **Only \$9.95** each plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card

information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! SHOWCASE PRESENTS TALES OF THE UNEXPECTED VOLUME 1!



Venture into the unknown with another vintage sci-fi SHOWCASE collection of TALES OF THE UNEXPECTED featuring stories from 1957 collected from TALES OF THE UNEXPECTED #1-20. Everything from haunted houses to planet-stealing aliens can be found in SHOWCASE PRESENTS TALES OF THE UNEXPECTED VOLUME 1 for **Only \$19.99** plus shipping!

Still Available! GHOSTS VOL. 1; THE SPECTRE VOL. 1; RIP HUNTER TIME MASTER VOL. 1; SEA DEVILS VOL. 1 and SHOWCASE VOL. 1 for \$19.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Special DARK SHADOWS Issue! DIABOLIQUE No. 11! Just In! No. 12!

The latest issue of DIABOLIQUE has arrived and it is a SPECIAL COLLECTOR'S ISSUE featuring DARK SHADOWS and much more. DIABOLIQUE No. 11 is **Only \$9.98** plus shipping! Just In! No. 12 for \$9.98 plus shipping!

Still Available! DIABOLIQUE #5, 6 and 10 for **Only \$9.98** each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





Just In! ZACHERLEY FOR PRESIDENT (AGAIN) Book!

If you were a Scary Facebook fiend you would have found out about this book when it first arrived in the Scarehouse in early October and would have been able to purchase it before the Scary election. It really doesn't matter what time of year it is though and John's latest book is now available for all you ZACHERLEY and horror host fans right now. A Scary Fun-Filled 88 page photo-filled book that continues the fun found in the first ZACHERLEY FOR PRESIDENT book in 1960. Vote for Zacherley and the Z Party everyday or in the next election when you purchase ZACHERLEY FOR PRESIDENT (AGAIN) for Only \$12.99 plus shipping!

All books are autographed by the author, JOHN SKERCHOCK!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com Join us at: facebook.com/scarymonstersmag

Back In Stock! Autographed by the Author! JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!

Dr. Johnny's latest book has arrived and it is another scare and fun-filled volume. This new book contains Zacherley comics, illustrations, photos as well as historical information and is autographed by the author. Get JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!! whatever you are for the Scary Low Price of Only \$14.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Just In! ZACHERLEY Comic Books!

Zacherley is Alive? and Well? In a new comic book series and still shocking the scare-waves in these over-sized 7.25 x 11 inch comic books. Why Zach's faithful companion Raul Pussak didn't tell us about these books earlier is shocking! It's never too late though to enjoy ZACHERLEY #1 and 2 for Only \$4.95 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com

Just In! New! VAMPIRELLA comics #17, 18, 20, 21, 22, 23, 24 and more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #17, 18, 20, 21, 22, 23, 24 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping!

Back issues! VAMPIRELLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 \$3.99 each plus shipping!

Just In! VAMPIRELLA THE RED ROOM #1, 2, 3, 4 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1, 2 \$4.99 each plus shipping!

VAMPIRELLA VS. DRACULA #1, 2, 3, 4, 5, 6 \$3.99 each plus shipping! VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, Just

In! #5 \$3.99 each plus shipping! Sets of 2 different covers available on most issue numbers for only \$7.98 per set plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com





Just In! THE BLOOD DRINKERS, KARLOFF BEFORE FRANKENSTEIN and TERROR IS A MAN DVDs!

Three new DVD releases from Alpha with extras have just arrived. Time to watch THE BLOOD DRINKERS, KARLOFF BEFORE FRANKENSTEIN, and TERROR IS THE MAN for Only \$8.98 (retail price \$9.99) plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Back In Stock! Vintage 1968, 1969, 1970 BLOOD Monster Movies on DVD!

Many Scary Readers have fond MONSTER MEMORIES of seeing these films on TV or at their local drive-in theatres. Now you can own them all on DVD at Very Scary Low Prices and each DVD comes loaded with extra features!

The original BLOOD Trilogy movies BRIDES OF BLOOD, MAD DOCTOR OF BLOOD ISLAND and BEAST OF BLOOD are Only \$5.98

each plus shipping! (PLEASE NOTE these films contain nudity.)

More Bloody fun can be found in BLOOD OF THE VAMPIRES and HORROR OF THE BLOOD MONSTERS for the Scary Low Price of \$5.98 each plus shipping! (No nudity in these two fun low budget monster movies.)

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! AMICUS HOUSE OF HORROR, THE FALL OF THE HOUSE OF USHER and MYSTERY TROOPER DVDs!

Three more DVD releases have arrived that belong in your house! AMICUS HOUSE OF HORROR 2-DISC set with extra Peter Cushing features is Only \$11.98 (retail price \$14.99) plus shipping!

THE FALL OF THE HOUSE OF USHER and MYSTERY TROOPER are Only \$5.98 each (retail price \$7.99 each) plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! THE AURORA MONSTERS and WITCH'S DUNGEON 40 YEARS OF CHILLS DVDs!

Both must-have DVD documentaries are back in stock! Don't miss them this time around! THE AURORA MONSTERS THE MODEL CRAZE THAT GRIPPED THE WORLD! hosted by Zacherley and WITCH'S DUNGEON 40 YEARS OF CHILLS DVD are Only \$20.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In! FAMOUS MONSTERS #264!

The latest issue of FAMOUS MONSTERS OF FILMLAND #264 has arrived and we have THE MUNSTERS cover and the CapCo exclusive HERMAN MUNSTER cover by Basil Gogos both with and without the dealer direct stickers for Only \$9.99 each plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! FAMOUS MONSTERS #263!

The latest issue of FAMOUS MONSTERS OF FILMLAND #263 has arrived and we have THE THING cover and the UNIVERSAL covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

In Stock! FAMOUS MONSTERS #262!

The latest issue of FAMOUS MONSTERS OF FILMLAND #262 has arrived and we have the FAMOUS MONSTERS cover and the MONSTER WORLD covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



In Stock! FAMOUS MONSTERS #261!

The latest issue of FAMOUS MONSTERS OF FILMLAND #261 has arrived and we have the DARK SHADOWS cover and the OUTER LIMITS covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Back In Stock! FAMOUS MONSTERS ANNOTATED ISSUE #1 Book!

This is a must-have to add to your monster magazine/book collection! Within the high quality glossy 160 pages you'll find lots of information on Forrest J Ackerman including the notes and photos that created the first issue of FAMOUS MONSTERS OF FILMLAND. Own this monster magazine piece of history called FAMOUS MONSTERS OF FILMLAND THE ANNOTATED ISSUE #1 for Only \$29.99 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





What will the year 2013 bring?

THE TWILIGHT ZONE MYSTIC SEER Bobble Head!

From THE TWILIGHT ZONE episode "Nick of Time" comes the MYSTIC SEER black & white bobble head. ASK ME A YES OR NO QUESTION. Do you need to purchase the MYSTIC SEER bobble head? YES and you can have one for the Scary Low Price of Only \$19.98 plus shipping! (Comes with fortune-telling cards!)

Back In Stock! At Last!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com

Back In Stock! THE TWILIGHT ZONE INVADER Bobble Head! And THE TWILIGHT ZONE GREMLIN SDC Exclusive Bobble Head!

More TWILIGHT ZONE terror toys have arrived at the Scarehouse! THE TWILIGHT ZONE INVADER black & white Bobble Head is ready to invade your house for Only \$19.98 plus shipping!

And THE TWILIGHT ZONE GREMLIN is ready to wing its way to you in this special exclusive colorful San Diego Comicon GREMLIN Bobble Head for Only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



Just In! THE MUNSTERS Action Figures Marilyn & Eddie!

From Diamond Select Toys comes the latest THE MUNSTERS Action Figures featuring Marilyn & Eddie along with scary extras for Only \$24.99 for the set plus shipping!

Only a few left in stock of THE MUNSTERS Action Figures: Lily, Herman and Grandpa for Only \$21.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Just In! Series 3! UNIVERSAL MONSTERS Retro!

THE CREATURE and THE BRIDE join FRANKENSTEIN, THE WOLFMAN, DRACULA and THE MUMMY in the retro 1970s MEGO-styled figure design. THE CREATURE FROM THE BLACK LAGOON and THE BRIDE OF FRANKENSTEIN can be added to your collection for Only \$37.98 for the set of two figures plus shipping!

Retro figures still available! FRANKENSTEIN & WOLFMAN \$39.98 for set 1 and DRACULA & THE MUMMY \$37.98 for set 2 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and end your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040
E-MAIL: Scaremail@aol.com SCAREBOOK! facebook.com/scarymonstersmag





Just In! CREATURE and FRANKENSTEIN Banks!

We told you about these banks in the SCARE-NEWS in issue #83 and they have finally arrived a little later than expected but they were worth the wait. Each bank bust is approximately 8 inches tall and they won't bust the bank. You can even save your money in these banks to have extra money to purchase more Scary mail order items from us. Start your own bank with the CREATURE FROM THE BLACK LAGOON and FRANKENSTEIN Bust Banks for Only \$19.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

Just In! FAMOUS MONSTERS #265!

The latest issue of FAMOUS MONSTERS OF FILMLAND #265 has arrived and we have the BRADBURY cover and the HOBBIT cover both with and without the dealer direct stickers for Only \$9.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Lost FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!

The issue that never was is now available, the Feb. 1983 issue #192 of FAMOUS MONSTERS for the Scary Low Price of \$6.99 each for the regular cover and the dealer sticker cover plus shipping!

Other Retro Issues! FAMOUS MONSTERS #70, 71 with and without direct dealer sticker for \$8.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.
348 Jocelyn Pl. Highwood, IL 60040



FAMOUS MONSTERS #260! And Back Issues!

FAMOUS MONSTERS OF FILMLAND #260 is in stock and we have the Christopher Lee cover and the John Carter covers with and without the dealer direct stickers for Only \$9.99 each plus shipping!

Back Issues! FAMOUS MONSTERS #250 \$10.00 #251 \$12.95 #252, 257 (Rick Baker Frankenstein cover) \$12.99 each #253, 254, 255, 256, 257, 258, 259 \$9.99 each (SEE: previous ads for available covers and more information!) FAMOUS MONSTERS PRESENTS IMAGI-MOVIES #1 \$7.99 FAMOUS MONSTERS UNDERGROUND #1 \$7.99

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



Back In Stock! FAMOUS MONSTERS Speak CD!

We haven't had copies of this Famous recording that you may recall advertised in that Famous monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to The Exclusive Recordings of Frankenstein & Dracula featured on the FAMOUS MONSTERS Speak CD for the Scary Low Price of Only \$12.98 plus shipping! ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





Just In! **EYES OF BLOOD** Hammer Dracula Book!

This bloody book just arrived from the UK in an almost pocket-size of 5" x 7". "THE HAMMER FILMS 'DRACULA' CYCLE" is explored in the book with over 50 photos as well as 20 color images presented from the seven DRACULA films. **EYES OF BLOOD** is Only \$16.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040

Just In! New! **DR. DEADLY's MONSTER SCENES** Model Kits!

Three new "ALL PLASTIC BUILDER KITS" have arrived on the monster scene to build and add to your other MONSTER SCENES model kits. Each kit also includes: An exclusive mini comic book, illustrated assembly instructions and a full-color pin-up poster. Continue



your experiment with DR. DEADLY's MONSTER SCENES model kits of the FERAL CAT, SABER TOOTH RABBIT and SKELETON for Only \$16.98 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Back In Stock! Special Limited Edition! **FRIGHTENING LIGHTNING FRANKENSTEIN**

We sold out of the regular version of this model last year but now have a special limited glow edition of only 480 pieces that was offered at CHILLER THEATRE in 2009 and on the Moebius website. We only have a few of the FRIGHTENING LIGHTNING FRANKENSTEIN model kit so order today for Only \$39.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Just In! **Weird-Ohs Medieval Torture** Model Kits!

Some new weird & ghoulish model kits have just arrived in the Scarehouse. COLLECT ALL 3 TO CREATE YOUR VERY OWN CHAMBER OF HORRORS! These new Weird-Ohs kits are part of the Medieval Torture series. Each scary kit contains movable parts! Purchase and build IRON MAIDEN, SCARE CHAIR and WHEEL RACK for Only \$15.00 each plus shipping



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





Back In Stock! THE BRIDE OF FRANKENTEN Model Kit!

The Frankenstein Monster and his Bride together for the first time in a monstrous model kit. This is the monster model you have been waiting for a lifetime to build. THE BRIDE OF FRANKENTEN monster model is **Only \$49.98 plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



MONSTER MAGAZINES

CASTLE OF FRANKENTEN The Original—#2 (VG-F) \$18 #4 (VG-F) \$15 (G-VG) \$12 **Back In Stock!** #12 (VG-F) \$15.00 #15 (G-VG) \$16, 17, 12 \$12 each #19 \$16.00 #20 \$20.00 #21 (F) \$18 #22 (VG-F) \$16 #23 \$15 CoF 1967 Annual (G-VG) \$12 Just In! One-of-a-Kind! #24 \$22.00 CoF The New—#26 \$20 #27, 28, 29, 30, 31, \$2 \$8.00 each #33, 34, 35, Yearbook 2000 \$9.00 each **CASTLE OF FRANKENTEN PRESENTS THE NEW ADVENTURES OF FRANKENTEN** Scary Sale! #1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 Only \$5.00 each
CALLING MONSTER ISLAND #9, 10, 11, 12, 13, 14, \$7.00 each Just In! #15 \$6.00 **CULT MOVIES** #1 (Videomantic Arts, Bela Lugosi) \$15.00 #6 (VGT) \$6.00 #8, 11, 12, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24 \$7.00 each #28 \$15.00 #19, 25, 26, 29, 30, 33 \$4.95 each #15, 31, 34, 35, 36, 37, 38, 39 \$5.95 each
FAMOUS MONSTERS The New—#218, 220, 229, 231, 234 \$12.00 each #240 \$15.00 The Old Original—**FAMOUS MONSTERS** YEARBOOK 1969 YEARBOOK \$20.00 each 1968 YEARBOOK \$22.00 #34 \$20.00 #36 \$12.00 #37, 41 \$16.00 each #45 \$20.00 #47 \$20.00 #56 \$25.00 #49, 50, 54, 55, 57, 58, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 75, 76, 81, 82, 87, 88, 99 \$9.95 each #71, 74, 77, 78, 79, 80, 85, 86, 89 (listed on 88 on contents page), 90, 91, 95, 96, 98 \$7.50 each #93 \$9.95 #100, 101, 102, 103, 105, 106, 107, 108, 109, 110, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 128, 129, 131 \$9.95 each One of a kind **FILMAFX** collection! (VG-F or better unless noted) #12, 13 \$20.00 each #16, 21, 22, 27 \$6.00 each #28, 29 \$10.00 each **FILMAFX PRESENTS OUTRAGE** #1, 9, 10, 13, 14, 16, 18, 19, 20, 22, 23, 25, 28, 29, 33 \$5.95 each
HORROR BIZ magazine #2, 4, 5, 6, 8 \$9.00 each
HORROR HOSTS AND CREATURE FEATURES #1 \$12.00
THE JOURNAL OF FRANKENTEN #2 \$10 #3, 4, 5, 6 \$8.00 each #7 \$9.00
MIDNIGHT MARQUEE #37 (original cover photo \$14.95) #59, 62 (pictorials) \$10.00 each #52, 54, 55, 56, 57 \$4.00 each #71/72, 77, 78 \$10.00 each
MOLE PEOPLE \$8.00
MONSTER MANIA #3 (April 1967) \$12.00
MONSTER ATTACK Team #8, 9 \$7.50 each



MONSTERPALOOZA MAGAZINE #1 \$9.95
MOVIE MONSTERS #1 (Dec. 1974) \$10.00
PSYCHOTRONIC VIDEO #32, 39 \$5.95 each
QUASIMODO'S MONSTER MAGAZINE Vol. 2 No. 8 (May 1975) \$15.00
SCARLET THE FILM MAGAZINE #2, 3, 4, 5, 6, 7, 8 \$8.95 each
SCARY MONSTERS MAGAZINE SOLD-OUT ISSUES! These are one-of-a-kind issues from the Charles Druktenis (my father) collection and each bag and boarded issue comes with a Certificate of Scarcity. #6, 9 (comes with signed Dr. Specul Scar-Card), 14 \$20.00 each #15 (comes with signed Svengoolie Scar-Card), 23 \$25.00 each #20 \$40.00 **SCARY MONSTERS YEARBOOK**
MONSTER MEMORIES #1, 4 \$25.00 each
SCREEN #17, 20, 21, 22, 23, 24 \$7.95 each
SHREKI "THE MONSTER HORROR MAGAZINE" (mid-1960s magazine) #1 (Back In Stock!), 2, 3, 4 \$10 each
SILVER SCREAM LEGENDS SERIES BELA LUGOSI \$8.00
SPYGLASS SPECIAL EFFECTS MAGAZINE #4, 5, 7, 9 \$6.00 each
3-D MONSTERS #1 (1964) \$20.00
VAN HELSING JOURNAL #1, 12 \$8.95 each
HAMMER MONSTER MAGAZINES THE HOUSE OF HAMMER/HALLS OF HORROR #1, 9, 10, 14, 21, 22 \$9.00 each #17 \$10.00 THE HOUSE THAT HAMMER BUILT Back In Stock! #2, 3, 4, 6, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, DRACULA Special \$15.00 each #24 \$18.98
SCARY BOOKS BORIS KARLOFF TALES OF MYSTERY Volume 1, 2, 3, 4, 5, 6 \$49.99 each Back In Stock! **Scary Sale! MARVEL MASTERWORKS ATLAS ERA MENACE** Vol. 1 (original price \$59.99) Only \$50.00 **SCARY COMICS** TALES TOO TERRIBLE TO TELL #2, 3, 4, 6, 7, 8, 9 (3rd Printing), 11 (Pre-code Horror comics) \$3.99 each **SCARY DVD** THE DEATH KISS, MARK REDFIELD DR. Jekyll & MR. HYDE, MONSTER BASH ORIGINS, ON THE TRAIL OF ED WOOD, SNAKE PILE, STRANGE AS IT SEEMS, \$5.98 each **FANEX FILES** HAMMER FILMS, FANEX FILES SAMUEL Z. ARKOFF \$9.98 each THE DEATH OF POE \$11.98 **SCARY MODELS & TOYS** BIGFOOT \$19.98 CHAMBER OF HORRORS GUILLOTINE Model Kit \$25.98 Non-Glow ELVIRA MISTRESS OF THE DARK \$31.98 **GIGANTIC FRANKENTEN** Model \$89.98 plus \$10.00 shipping, **HAUNTED GLO-HEAD MODELS** APEMAN, MUMMIFY, VAMPIRE, and WEREWOLF \$13.98 each **HUNCHBACK OF NOTRE DAME** Model Kit \$24.98 THE MONSTERS \$29.98 add \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



Don't miss another "Scary Party" if you miss another issue or find out your local book store has closed and you can no longer find the Only Real Monster Magazine (1960s-like) being published today! Use your BRAIN! SUBSCRIBE TODAY!

I want a Real Monster Magazine like those published in the prehistoric 1960s delivered right to my castle door via First Class Scaremail! Start my subscription with SCARY MONSTERS #86!

Name _____

Address _____

City _____

State _____ Zip _____

Make a copy of this coupon and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 Scaremail@aol.com

- ☐ USA 4 issues for \$33.00
☐ USA 8 issues for \$60.00
☐ CANADA 4 issues for \$40.00
☐ CANADA 8 issues for \$68.00
☐ FOREIGN 4 issues for \$65.00
☐ FOREIGN 8 issues for \$120.00



www.scarymonstersmag.com
We accept DISCOVER, VISA, MASTERCARD and AMERICAN EXPRESS Scary Charge Cards!

Creepy Classics and Scary Monsters Magazine Present July 19-21, 2013:

THEY'RE OUT OF THIS WORLD
ON A **MONSTER**
MISSILE!

MONSTER BASH GOES TO MARS

Four Points Pittsburgh North
July 19-21, 2013 Mars, PA

MONSTER BASH - The International Classic Monster Conference, Film Festival & Expo

Starring in-Person:

Ron Chaney
SON OF FRANKENSTEIN
THE WOLF MAN

Joe Moe
REMEMBERING
FORREST
ACKERMAN

Dennis Dugan
SON OF FRANKENSTEIN
TOWER OF LONDON
BAMBI

Gregg Palmer
CREATURE WALKS
AMONG US
FROM HELL IT CAME
ZOMBIES GO MOVA TAU

Janet Ann Galtow
GHOST OF
FRANKENSTEIN

John Saxon
PLANET OF BLOOD
NIGHT CALLER FROM
OUTER SPACE
ENTER THE DRAGON

Butch Patrick
EDDIE MONSTER
PHANTOM TOLLBOOTH
HAND OF DEATH

Robert Dix
FORBIDDEN PLANET
THE MOLE PEOPLE
BLOOD OF DRACULA'S
CASTLE

Pet Priest
MARILYN MONSTER
INCREDIBLE 3-HEADED
TRANSPLANT

Veronica Carlson
DRACULA HAS RISEN
FROM THE GRAVE
HORROR OF
FRANKENSTEIN

Chelly Betty Cordille
EAST COAST TV LEGEND
NIGHT OF THE LIVING DEAD

Sen of Ghoul
OHIO TV
HORROR HOST
*Guest Member
from the original
MEET UP THE LIVING DEAD*

Tom Savini
PITTSBURGH'S
MONSTER MAN

...and more
to come!

MONSTER BASH SPOTLIGHT

Over 200 Monster Vendor Tables
Loads of Collectibles - Vintage Toys
Rare DVDs - Original Posters
Almost Non-Stop Film Festival
Saturday Night Outdoor Screening
Mexi-Monster Night - Free Tacos
Cortlandt Hull's Wax Museum
"Ghoul A Go-Go" TV Cast LIVE
Monster Bash Artist Lorraine Bush
Kevin Slick's Live Silent Movie Music
Monster Bash Stand-Up with Don Reese



MONSTER BASH LODGING RESERVE NOW!

Four Points Mars, PA (724) 776-6900
Comfort Inn (724) 772-2700
Super 8 (724) 776-9700
Candlewood Suites (724) 591-8666
Red Roof Inn (724) 776-5670
Hampton Inn (724) 776-1000

SIGN-UP NOW

3-Day Memberships
\$30 through Jan., 1, 2013
\$40 through July 10, 2013
\$45 at the door or \$20 per day

On-line: www.creepyclassics.com
(724) 238-4317 with credit card
Check or Money Order to:
Creepy Classics, P.O. Box 23,
Ligonier, PA 15658

FILM FESTIVAL, AUTOGRAPHS, 200 VENDOR TABLES with MONSTER COLLECTIBLES

Events & Guests subject to transformation. Memberships are non-refundable.
"Monster Bash" is a registered trademark. Images copyright respective owners.

www.monsterbash.us





R
e
-
e
m

Like it?
Buy it!!

S
U
N
O
U